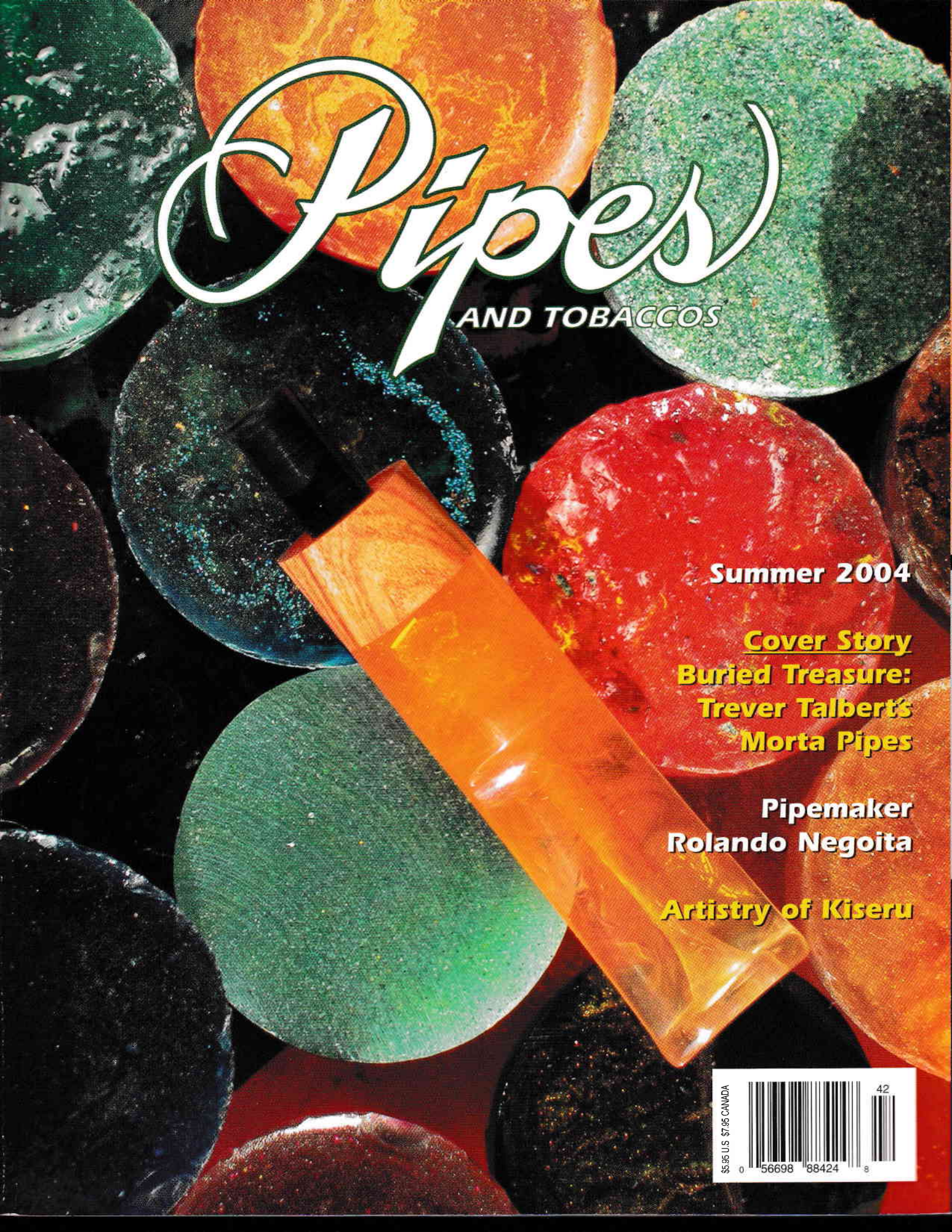
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Summer 2004
Cover Story
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Pipemaker
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P&T recently asked its readers to submit descriptions and photos of their favorite places to enjoy smoking their pipes. Responses varied from specially designed pipe palaces inside homes to garages and special places outdoors.

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For hundreds of years kiseru pipes were an integral part of Japanese culture. Adorned with intricate artwork, these were highly prized possessions. Ben Rapaport examines these beautiful pipes.

26 **Buried Treasure**
Morta is 4,000-year-old fossilized bog oak wood with a density that makes it a perfect material for making pipes. In 2002, American Trever Talbert moved to southern Brittany in France, one of the few areas where morta is available, to make pipes from the material.

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Pipe expert Steve Johnson travels to Cadogan headquarters to consult with Michael Adler on how to revive the great Comoy pipe brand from the 1970s and 1980s, and reintroduce Comoy's Blue Riband.

34 **Pipe Dreams Found**
He pumped iron with Arnold Schwarzenegger. He broke bread with important dignitaries. He started Creators Syndicate, one of only seven syndication companies in the world. Rick Newcombe, author of *In Search of Pipe Dreams*, shares his story and some thoughts about one of his favorite hobbies, pipe collecting.

42 **Inspired by Nature**
Rolando Negoita learned to make pipes with cherry wood and rosehip burls because briar was impossible to obtain in his native Romania. Negoita escaped to the United States with his family and settled in New York in 1990. Today, Negoita makes briar pipes using shapes that are inspired by nature.

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48 **Ed Lehman**
Devoted family man, accomplished attorney and avid pipe-collector Ed Lehman recently passed away, leaving a giant void in the pipe collecting world.

52 **P&T Design/Carving Contest**
See details for the 2004 Pipecarving Contest. Open to both amateur and professional pipemakers, winners will receive prizes from contest sponsors Butz-Choquin and *P&T*, and other *P&T* advertisers.

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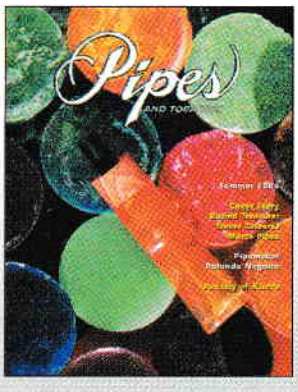

Cover: A pipe stem rests on top of acrylic castings in the workshop of pipemaker Trever Talbert in Herbignac, France. *(Photo by Steve Mansfield-Devine)*

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Parents

Father's Day is coming up again next month, and I'm looking forward to receiving my annual homemade card. My daughter, Kaitlyn, usually includes a portrait of me, and whenever she draws me, she includes a pipe, probably because she has never seen me without one. Witness last year's card, reproduced below.

It's a pretty fair resemblance. My beard has more gray in it, but other than that, it could be a photograph. The

imagery of the card may appear to lack thematic unity, but you have to remember that Kaitlyn has just turned nine and has not yet mastered the intricacies of symbolism and nuances of theme—I believe that comes in fourth grade. The Diet Pepsi cans at the top and in my right hand are there because I like the flavor with a pipe, and always smoke a pipe, so I am rarely without a Diet Pepsi (I know: 20-year-old cognac is more refined, but my epicurean sophistication stopped maturing in 1961 when I discovered Ovaltine). The hearts, I suspect, are included because she wishes I would get one, though she scoffs and rolls her eyes at that interpretation.

What appears to be a dragonfly carrying a flaming rubber mallet is actually a pipe (a 1997 Ashton poker, if I'm not mistaken) with crossed pipe cleaners (fluffy pipe cleaners, obviously). I'm considering having it incorporated into the family crest. I'm not sure what to think about the lizard. Child psychologists may say it's a manifestation of my daughter's subconscious belief that my presence in her life is like that of a crawling reptile, but she says she drew it because she likes geckos. We'll see if she changes that story after she becomes a teenager and I've killed a few of her boyfriends and buried their despicable licentious corpses in the backyard.

It appears that I'm smoking a meerschaum walking stick, but I typically don't smoke anything longer than my leg. And those are not chopsticks in my left hand, if you were wondering; they are pipe cleaners. You just can't have too many pipe cleaners.

So there I am, as seen by my daughter, with all of my usual accoutrements, plus a convenient lizard for those emergencies when nothing but a lizard will suffice.

The important thing is that my daughter always associates me with a pipe, and I like that. I remember my own father with a pipe; my wife always remembers her father with a pipe, and perhaps you do, too. A pipe is a comforting paternal icon and, in some cases, maternal as well. I hope we see plenty of Mother's Day and Father's Day cards with pipes prominently displayed, and I know our children will continue to value the image we portray as loving, reliable, nurturing, pipe-smoking parents.

Chuck

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We thank the thousands of Ardor fans that entered the "Why I Love My Ardor Pipe" contest. The response was overwhelming and all entries were very good.
We congratulate the following contestants selected.

Grand Prize Winner: *Geoffery S. French - Lincoln, NE*

Additional Winners: *Dave Siegel - New York, NY* *Thomas Martin - Beverly, MA*
Joe Patterson - Charlotte, NC *Thomas Hendricks - Heyworth, IL* *Jeff Dixon - Thomasville, NC*

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P&T *Readers Respond*

New Orleans Revisited

I took a break on March 12, 2004, and spent six days in New Orleans with my wife for her "Spring Break" from the Toronto schools system.

Before we went, I took the time to unearth the 1996 copy of *P&T* with the article by Associate Editor Larry O'Connor: A pipe smoker's perspective of the city ["Smoking in the Big Easy," Spring 1996].

A lot has changed, but many of the attractions remain—unfortunately, it was mainly the pipe attractions that seemed to have disappeared. Epitome is no more, though it's still in the travel guide that was published in 2001, which my wife picked up. The Cigar Factory on Decatur St. is still going strong, and the eight people who are busy handrolling cigars are as focused as ever. The scent of all that great tobacco hangs in the air and the nonsmokers on the street stare in disbelief at the people inside who are just standing around smiling and taking deep breaths.

The Rib Room still exists in the Omni Royal and the food was excellent. The Sazeracs are as smooth as silk and as sneakily potent as any 200-proof rum I've ever sipped. Another letdown, though, was that I could not find the Escoffier Salon for smokers, though I walked the length of the upper hallway outside the Rib Room looking for it prior to eating.

On the topic of change: The city is in the midst of a major upheaval, as nonsmoking legislation was being discussed in the state legislature. The city's hospitality industry was more than a little concerned. The bill was to push for no smoking in bars and restaurants, the workplace and public places, etc. As far as restaurants, many we passed had signs on their doors proclaiming "no pipes or cigars," so the ubiquitous cigarette may still rule for the moment, but the more refined in taste are out of luck. Smoking laws now confront everyone, not just the pipe and cigar folks. It seems the Omni was swimming against the trend even in 1996. Today, nonsmoking is much more the legal norm, and I expect, like Ireland, we're all heading to a state where smoking anywhere but on or in your private property will eventually be against the law. Depressing.

The news was not all bad, however. I discovered a pipe store and very friendly people in Metarie, about five or six miles west of the city on Interstate 10, in one of the major malls. The Tinder Box has a great selection of local and American-made pipes, but what caught my eye was the elegant handcrafted imports: one Rinaldo Old Friend in particular. Strange that I was looking for a black—maybe a Peterson—sandblasted bent, and came away with another fine-grained, great-smoking Italian. And Ed, the counter man, generously allowed me to pick among the tobacco on hand, and let me walk away with a 100-gram tin of Frog Morton as part of the deal. As I was paying, Ed pointed out that they also have a location in downtown New Orleans located on St. Charles St. Moreover, they have a Web site, *www.paylesspipe.com*.

Dave Burtch
Cyberspace

"Go West!" Fallout

I'm in a bit of a mood, brought on by the reprint article "Go West!" by Erwin Van Hove regarding American pipemakers [Spring 2004].

Although there is much in the article that was informative, and the "museum quality" pipes were fun to look at (although I imagine all but impossible to actually smoke, in the majority of cases), I take exception to the statement that John Eells' pipes show an "obvious lack of personality and originality."

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smoked. The idea of a pipe that is not intended to efficiently convey smoke but to be displayed in a museum case is an odd one, to say the least.

It is like a guitar that is never taken off the wall or out of its case, or an automobile that is never driven. There is the feel of the cemetery about them. Integral to the design and beauty of the objects are the use to which they are put.

Personally, I find the attitude of "look but don't touch" repellent, and not a little sad.

Mr. Eells' pipes are intended for use, but simultaneously manage to provide a striking visual and tactile experience. I have read Mr. Hove's article several times, and I've yet to understand what was gained by his statement.

I hope that you search out another writer that will offer your readers a more even-handed, and perhaps a more American, catalog of American pipemakers and their craft.

E.T. Ashworth III
Richmond, Virginia

We read with great interest the overview of the American pipe scene from the European perspective by Erwin Van Hove that ran in the last issue. We found much with which we could agree. We learned from the article, too, and the pipes chosen for illustration were phenomenal. Seeing them displayed one after the other makes us realize how lucky we are to have so many talented pipemakers in our own backyard.

We were, however, distressed by the treatment of John Eells. We were each presented with one of his beautiful pipes at the dinner for the CORPS pipe show in October 2002, and we treasure these lightweight, balanced, cool-smoking pipes. They are individualistic and unclassifiable and therefore typically American in their lack of typicality.

FrogMorton asked us to mention that whenever he embarks upon a particularly pressing adventure across the pond, he is never without his excellent John Eells pipe. This favorite little briar, he says, never fails to bring him moments of calm and contentment in even the most rugged circumstances and trying of times.

Mary and Mike McNiel
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Kansas City, Missouri

P&T: *We at* P&T *couldn't agree more. John Eells is a pipemaker of the first order with technical skills that are admired by collectors and pipemakers alike. He has also been an inspiration for other talented American pipemakers, among them Paul Bonaquisti, a pipemaker of superior skills himself.*

The Show Me Again State

I love reading *P&T* and always look forward to your offering each issue. It's always the first thing I read!

I have just recently ordered some corncob pipes from Missouri Meerschaum for the summer, and I was wondering if you have ever done a story on them. I know many people really love smoking them and the company has an interesting history. I know I would enjoy reading more about them. If you have already done a story on them I would really like to know which back issue to order. Thanks a lot, and keep up the good work!

James Stafford Hartley
Gower, Missouri

P&T: P&T *featured a story on the Missouri Meerschaum Co. in our second issue, Spring 1996. Although we've already done a story on them, a lot can change in eight years and it's possible that we may revisit our friends in Washington, Missouri. By the way, you may purchase back issues by contacting our circulation department at 800.346.7469.*

Antique Shop Finds

I've been a pipe smoker off and on for the last five years. While getting my degree at Purdue University I smoked many different briars, clays and perhaps a corncob or two. When I was growing up, I remember being dragged to countless antique shops with the rat pack: Grandma, Aunt Linda, Aunt Sandra and Mom. Did I have fun going to all of these places as a young boy? I'll give you two guesses to that question. As I grew up and went to fewer of them I realized why my relatives liked them so much; the thrill of the hunt is what they were all after—finding something they collected or thought was interesting that

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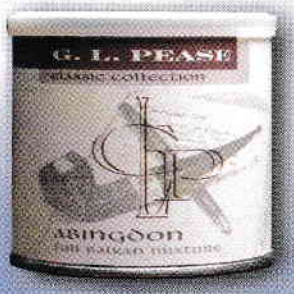

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someone else overlooked. I now like to frequent antique shops whenever possible to look for pipes, snuff boxes and other items. I've seen countless Dr. Grabows, Medicos, corncobs and overpriced meerschaums, but during a recent trip I came across a beautiful Svendborg that had been smoked once and an old Charatan. My pipemaking friend, John Crosby, cleaned them up in his shop. The two now reside in my collection as my favorite finds, and at $5 each, how could anyone pass them up? Next time you pass an antique shop, stop in and ask them if they have any pipes. With a little research you will recognize nice pieces that others would overlook. Someday I might find an ugly pipe with a small white dot on the stem...I can't wait.

Adam Davidson
Cyberspace

P&T: *Boilermakers have always been known for their superior intellect, their stylish grace, their cool demeanor under fire and their ability to recognize a good deal when they see it. Searching antique shops and local pipe shows for estate pipes and then having them thoroughly cleaned is an excellent way to cheaply augment your collection. On occasion, you might get lucky and find a "smelly old pipe that grandpa used to smoke" that turns out to be a true gem.*

DaGama Good

It's always such a treat to open the mailbox door to find an issue of *P&T* awaiting me inside. And what an issue it was! I've admired Steven DaGama's work for some time. It was great learning more about the man behind the pen and brush. My only wish is that you would go into monthly circulation. Just think how many S. Bang pipes you could afford if you published eight more issues!

Dock Perry
Agawan, Massachusetts

Pipe of the Year

I have received the 2004 Eltang/Former Pipe of the Year and I am very pleased with it. I should also write that Melissa, as always, picked out a terrific pipe for me—a black sandblast with a terrific ring grain. You have consistently presented wonderful pipes for Pipe of the Year and each one is worthy of your magazine's high standards. I am proud to write that I have every year's edition of the Pipe of the Year and I thank you for another fine addition to my pipe collection.

I have also ordered the book containing William Serad's tobacco review [*Trial By Fire*], and I think that it will prove to be a valuable reference as well as a pipe smoking reading companion. It's also a very good idea to have space for notes and comments. If this book proves to be successful, maybe you could publish an annual supplement of Mr. Serad's reviews.

I also enjoyed the current issue of *P&T*—particularly Dr. Mark Beale's biography on Steven DaGama. I am sure that all of us who read *The Pipe Smoker's Ephemeris* have enjoyed Mr. DaGama's illustrations that frequently appear in the publication.

Again, thank you for putting so much work into the Pipe of the Year and into your fine magazine.

John Tufano
Massapequa, New York

Merci P&T

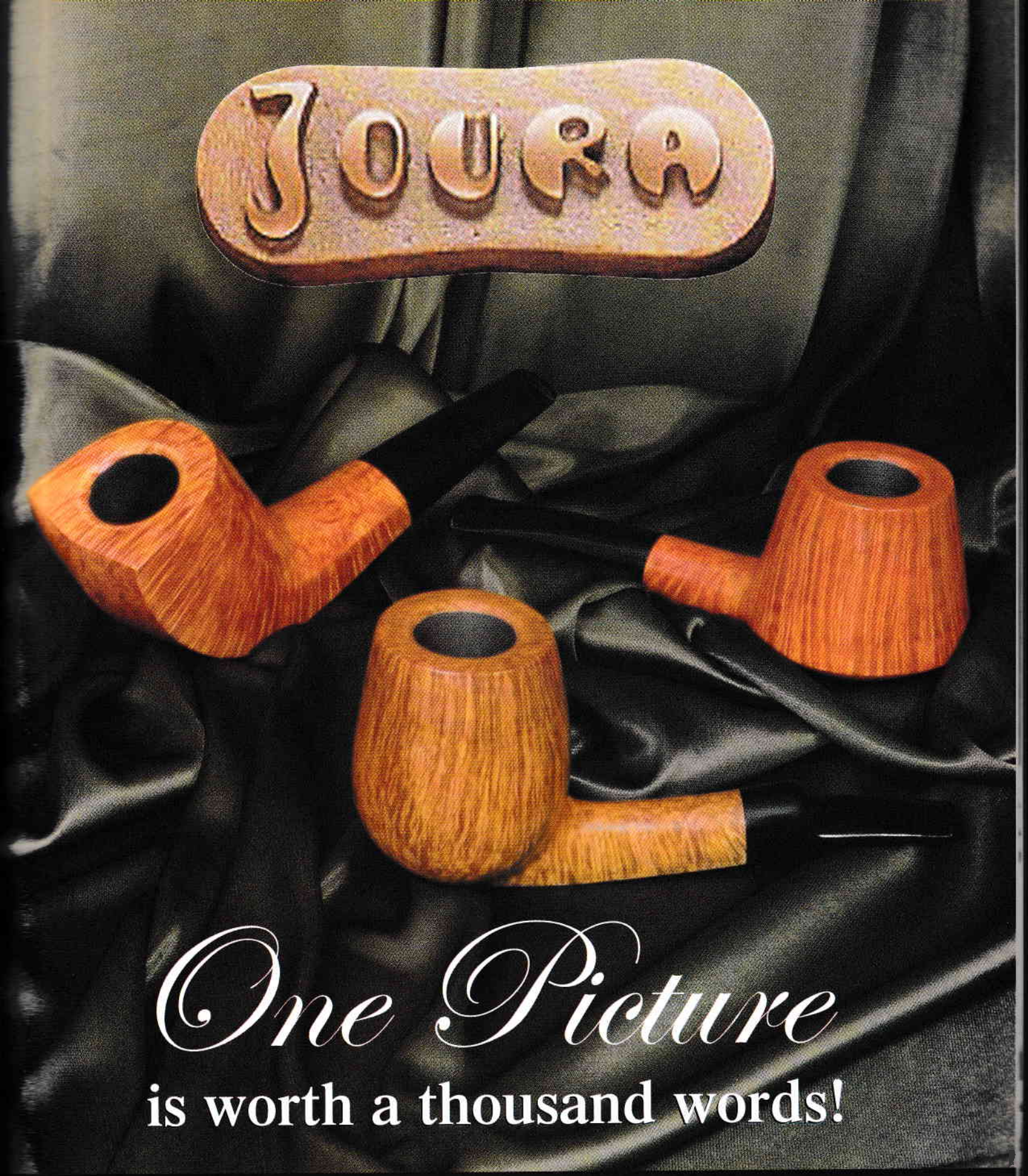
I'm 23 years old and I have smoked pipes for four years. I'm totally overwhelmed by the world of pipes and tobaccos, and especially by Dunhill. I hope that a story on Dunhill will appear in a future issue. I am also a member of the pipe-smoking club Den Openhaard, who organized the Pipe Smoking World Championship in 2002.

In the years that I have smoked a pipe and read about them on the Internet, I have been astonished by the intensity of the American pipe-smoking community. For myself, pipe smoking means enjoyment, friendship and so much more.

Some time ago, I subscribed to *P&T* and I received my first issue last week. Wow, what a knowledgeable magazine. It's so professional and its content is very instructive. In my opinion, it's a magazine that every pipe smoker must have to bring the pipe smoking community closer.

I hope that I will someday have the opportunity to come to the U.S. to experience your magnificent pipe-smoking culture, visit one of your amazing pipe shows, or be a participant in one of your pipe smoking contests.

Steven Van Puyvelde
Belgium
P&T



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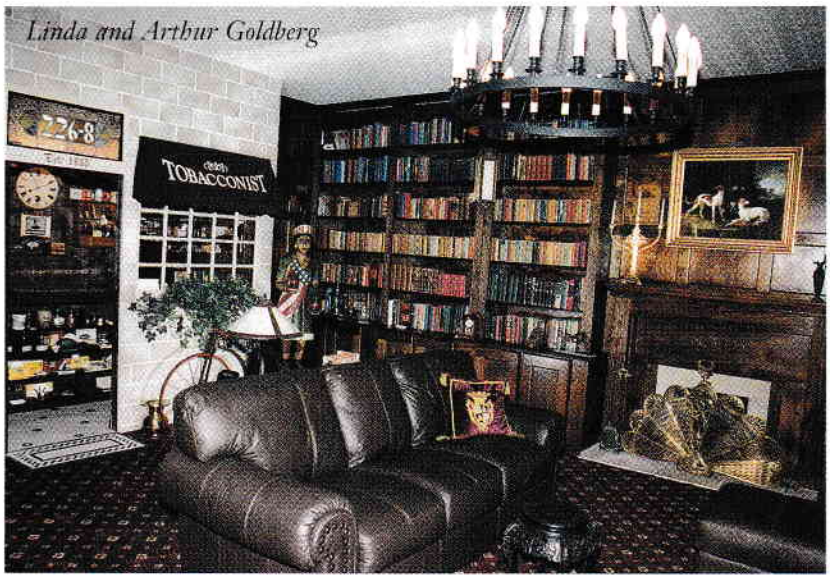
Your smoking kingdoms

A couple of issues ago, we asked that readers please send in some descriptions and photos of their own favorite places to partake of the leaf. Response was excellent—so much so that we can't possibly print them all. However, here are a few that we think everyone will enjoy.



Linda and Arthur Goldberg

My husband and I recently built an addition to our home—an English-style library that includes a separate room that's designed to be a replica of a small tobacco shop that we visited in Covent Garden in London.

Linda and Arthur Goldberg
Rockville, Maryland

Linda and Arthur Goldberg

About four years ago, my wife and I started house-hunting. The deal was that my wife could pick out a house as long as it had a workshop and a room large enough for my Indiana tobacco collection and a few smoking pipes.

Well, she found a nice-enough house—with four-car garage and a pond that I don't need—but what sold me was the unfinished basement. That basement was going to be mine, mine, mine. Did I mention that the basement was going to be mine?

This has been a great space for me to smoke, entertain and read, and it also houses my collection of pipes and Indiana tobacco artifacts. Most of the cigar boxes in this room are from Forth Wayne, which is the focus of my collection. Now that I have decided to learn the banjo, my wife calls this the banjo room. Go figure.

Larry Rathburn
Roanoke, Indiana

Gary Carpenter

My home is my place of serenity and solitude, where I enjoy my pipes and tobaccos. I have Santas all through my house, and each one has a pipe. I never feel they're out of season because I celebrate Christmas in my heart throughout the year.

May your pipe of life be lit with peace and forever filled with joy.

Gary E. Carpenter
Ft. Worth, Texas

Although I smoke throughout the house, most of my smoking is done in My Room. It is an extremely comfortable room consisting of built-in bookcases, a fireplace, leather sofa and chairs, widescreen television and several large pipe racks.

I built all of the racks. Each one is a completely different design that uses different construction techniques. The largest pipe rack consists of nine octagonal levels that hold 40 pipes each. It rotates and it is made of Honduran mahogany and fiddleback mahogany veneers.

The newest rack is made of picante negro shelves

(seven layers that hold 15 pipes each), which are attached as flying buttresses off of a silver-leaved plaque. There are several other less elaborate pipe racks constructed of padauk or Honduran mahogany.

George (last name withheld upon request)
Philadelphia, Pennsylvania

While my wife tolerates my pipe smoking in the living room or in my home office, she complains about it.

My girlfriend, Jazz, never complains about my pipe smoking. Jazz is a paint mule, and she thinks I'm wonderful so long as I have apples and carrots.

Jazz and I frequently ride off into the San Bernardino National Forest. We have some special spots to go to that are programmed into my GPS receiver. I like to sit on a rock or stump and smoke while Jazz has a nosebag of grain to munch on.

We share our special places with deer, bear, coyote, bobcat and mountain lions (as well as rabbits and squirrels). We very seldom see any other people.

Since I was a young Boy Scout, I have never had a campsite that I wanted to break. All of them were special, magical places that held me in wonder for some reason. I am sharing with you such a magical place in a grove of oaks at the base of Thomas Mountain in the San Bernardino National Forest. There is a rock that has a perfect seat worn into it, and I can finish a pipe in about the same time it takes Jazz to munch through a nosebag.

Stan Freeman
Anza, California

It has become more difficult to shut out the problems that plague us. Technology breaches nearly all areas of refuge. My attempt at solitude is my smoking den, where I am not challenged by anything and, at least momentarily, I can achieve some degree of serenity.

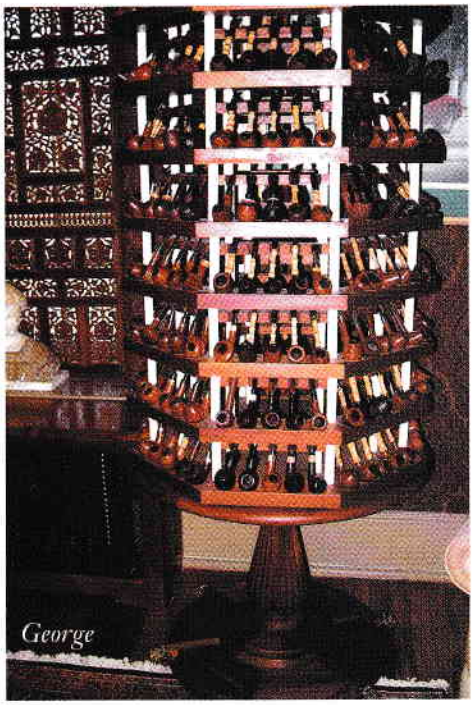
In a corner of my garage stands an 1894 Round Oak wood-burning stove that belonged to my grandmother. It is replete with the Indian finial Doe Wah Jack, and in his hand is a symbolic copper peace pipe. This stove remains a centerpiece for gatherings of my friends or my own solitude with a Preben Holm or Nording pipe in my hand.

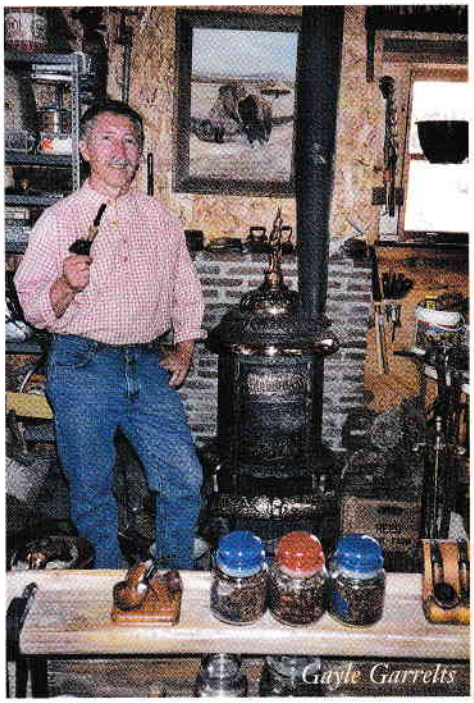
Seating around the stove consists of several antique bentwood chairs and a great maple school bench that came out of a one-room schoolhouse on the Kansas prairie. I was privileged to attend this school as a first- and second-grader in 1944 and 1945. I secured the bench at auction. It has a shelf on the back where I keep a variety of pipes and tobaccos. The old stove is the only source of heat in the garage.

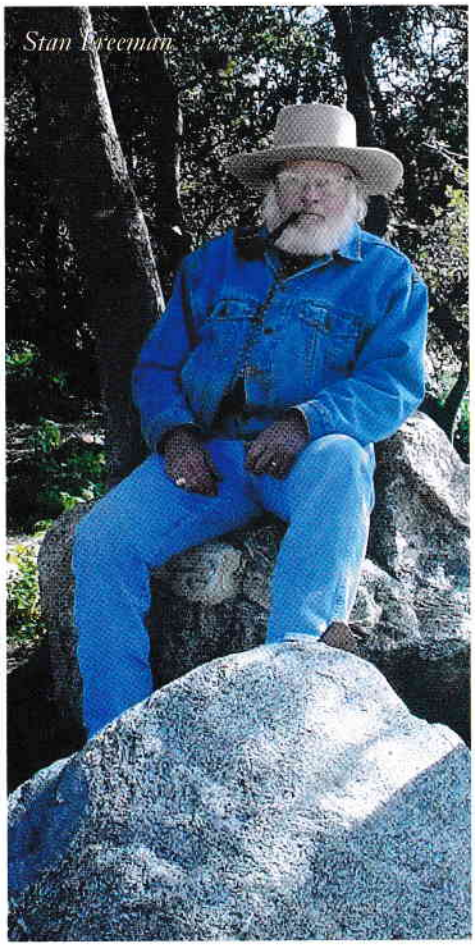
To be sure, I always invite visitors to my smoking den—even my non-pipe-smoking friends. For their consideration, I keep at the ready an industrial gas mask, 1947 vintage.

Gayle R. Garrelts
Hays, Kansas

A gypsy's kingdom is the world and the road is her throne. The same goes for me, because my gypsy soul will not allow me to


George


Gayle Garrelts


Stan Freeman

Genro Wolf-Toes

Larry Rathburn

stay settled in any one place for too long. So I've adapted my love for a sweet pipe to perfectly fit my wanderlust by crafting this leather pouch. It carries everything I need and has laces on the side to hold my meerschaum churchwarden. This gives me the freedom to enjoy a smoke whenever the desire arises. There's nothing quite like pipe smoke rising and curling in the sunlight or floating like rings around the moon! Opa!

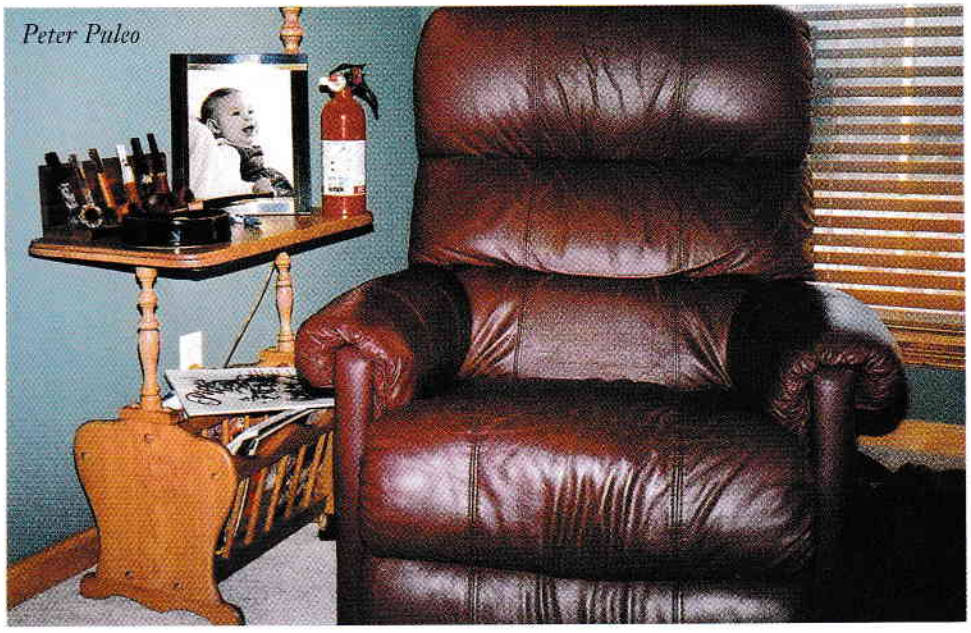
Genro Wolf-Toes
Lebanon, Ohio

Terry Jakes

My smoking den is the garage. I share the area with the washer, dryer and water heater. My son also smokes and he is sent to this area to smoke his cigars. Every evening my cat comes in and I can see the expressions on her face regarding the tobacco I am smoking. If she could talk, she would say, "Tonight is a Virginia flake night," or "Are you going to smoke that Latakia again?" She doesn't seem to mind. She jumps on my lap and is welcomed with love.

Whenever my other sons come, we all seem to gather in this area to smoke and talk about everything. It is a great place to come together.

Terry Jakes
San Pablo, California


Peter Puleo

Peacefully puffing in the pictured "sanctum sanctorum," I have cogitatively answered these, among many other questions:

1. Is there a Loch Ness monster? No, studies have shown that the loch lacks an adequate food supply to support a breeding population of dinosaurs.

2. Is there intelligent life somewhere else in the cosmos? Yes, the vastness of the universe makes this a statistical probability.

3. Is there intelligent life here on Earth? Not sure, a lot of puffing left to do on that one!

Peter J. Puleo
Crystal Lake, Illinois

When my wife and I moved into our house, we shared a home office. Due to this arrangement, I tended to smoke only mild tobaccos and especially aromatics—my preferred English and Balkan blends were completely out of the question! That situation worked fine for a couple of years.

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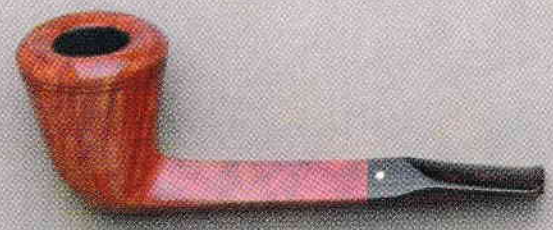

Kai Nielsen
VVV (KN3V140)

Kai Nielsen
VVV (KN3V139)

Kai Nielsen
VVVV (KN4V120)

Kai Nielsen
VVVV (KN4V59)

Viggo Nielsen
Flame Grain (VNFG7)

Kai Nielsen
VVV (KN3V111)

Kai Nielsen
VVV (KN3V134)

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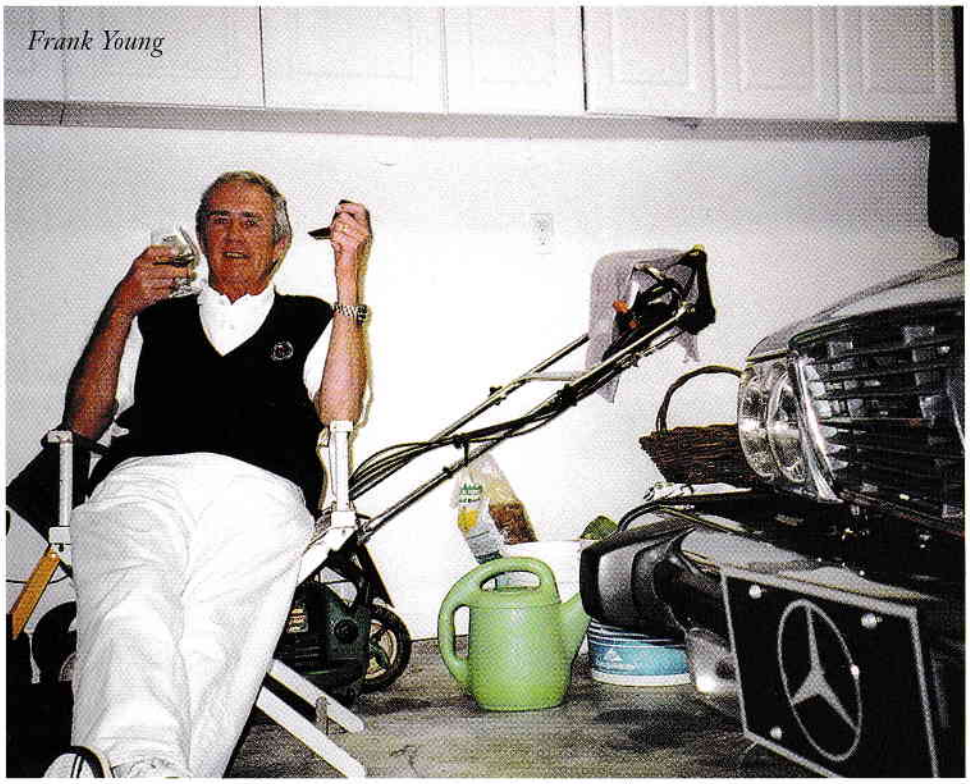

Frank Young

Joe Polenzani

Last year, though, my employer added some new responsibilities to my position. Those new duties require more work from home and that I have more room to work. Needing more room for myself, I proposed to my lovely bride that she should really have a room set aside just for her to use for her crafts and that the room we were using for our home office would be perfect for such use. To give her this room, I took over the then-unused dining room as my home office. Our agreement is that this room is my room and that I can decorate it however I like. It's still a work in progress, but the ultimate goal is sort of a "retired English sea captain" feel. I know—I have a long way to go, but at least it's a start! And I can smoke whatever blend I like in my office (with one minor exception that my wonderful bride can smell burning within seconds of my lighting it...even with the doors closed!).

Bryant Johnson
Raleigh, North Carolina

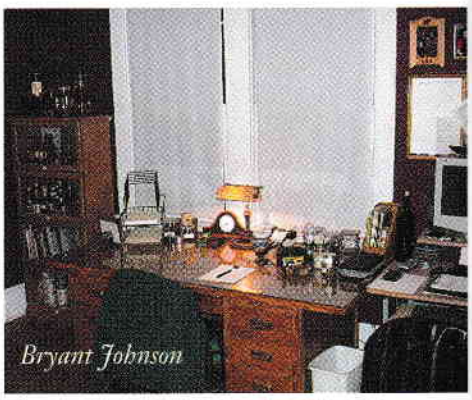
My Kingdom:
A glass of brandy, my favorite pipe, my 450 SL, a corner in my garage. It doesn't get any better.

Frank Young
Hilton Head, South Carolina

I'm a lieutenant at a busy and crowded firehouse. After a long shift, my smoking den is the perfect place to relax with a pipe full of Blue Note, some soft music and a neat Scotch.

Joe Polenzani
Brentwood, Tennessee

Reader responses to our "Your Smoking Kingdom" request were so great that we couldn't possibly print them all in one issue. Look forward to another installment of "Your Smoking Kingdom" in a future issue. ***P&T***


Bryant Johnson

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The Artistry of the All-Metal Kiseru

by Ben Rapaport

photos by Jean-Robert Guenard

Kiseru, a word whose etymology has always been in question. It may have derived from the Cambodian word *khsier*, a tube or a pipe, or perhaps its origin is the Portuguese words "*que sorver*," literally, a thing to suck. If you surf the World Wide Web, you may have seen the Web site of Colin Robert Gutierrez, an Internet techie. Using Lego kits, Gutierrez creates futuristic robotic vehicles, and one of his spacecraft is the AW-101 *Kiseru*, a lightly armed transporter. The *kiseru* central to this story is the Japanese tobacco pipe, not the AW-101!

From an early age, the Japanese are taught to hone all their skills to perfection in any endeavor undertaken. Although their art can be classified as minimalist, they have a remarkable ability to create exquisite objects with due diligence and an eye for beauty. Their national expression of a tobacco pipe, not much in use nowadays, is just one example. The Spring 1996 issue of *Pipes and tobaccos* introduced the Japanese *kiseru* to its readership, and this article expands the knowledge of pipe collectors of every persuasion about this distinctive format—not well-known in the West—beyond that described in the 1996 article; it gives greater visual exposure to these unparalleled utensils of smoke, and showcases some of the finest exemplars of Japanese artisanship. Although many of the misguided believe that the *kiseru* is an opium pipe, it is unquestionably a tobacco pipe, which the Dutch are believed to have introduced into Japan in the 16th century. It is a unique Oriental format employing novel materials and distinctive techniques of individual craftsmanship, and its décor exhibits matchless subject matter; it is a pipe style that has never been emulated or imitated. The construct of a typical *kiseru* is three components: a small metal bowl for the finely shredded tobacco, a metal mouthpiece, and a stem of bamboo, metal, ivory, or any other material that interconnects the mouthpiece and the bowl; the more exact term for this three-piece *kiseru* is *rao-kiseru*.

"Until about 1660, *kiseru* were mostly undecorated, but the general flowering of trade brought affluence to the merchant classes, and their demands exerted a great influence upon decoration," not unlike what occurred in Europe between the 18th and 19th centuries with increasingly more ornate wood, porcelain and meerschaum pipes as each of these three formats evolved.[1] At the peak of its popularity in both the Edo (1600-1867) and the Meiji (1868-1912) periods, the *kiseru* could be found in a wide range of styles, some more than a meter long, some with such exquisite engraving and adornment that they can rightfully be called works of art. Understandably, as the cigarette became popular in Japan, the *kiseru* gradually fell into disuse.

I often rely on *Cope's Tobacco Plant* for pithily phrased commentary about smoke, and it did not fail me on this occasion when I searched its index for discourse about Japanese pipes. Describing William Bragge's pipe museum (see *P&T*, Spring 2003, for the story about this pipe collector), it reported:

> Who can fail to gaze with respectful awe on the pipe which once belonged to the foster-brother of an emperor of Japan? Its bowl and tip is of silver, and its iron stem is inlaid in gold with the royal emblems... The peculiar characteristics of Japanese art are well illustrated in these specimens. Their love of the grotesque, their keen sense of humour, are no less evident than the untiring patience with which the artist covers some tiny object with the results of his loving skill.[2]

Not every pipe collector is interested in *kiseru*. Some may own one or two examples, but no one I know has amassed as many premier *kiseru* as one couple living in

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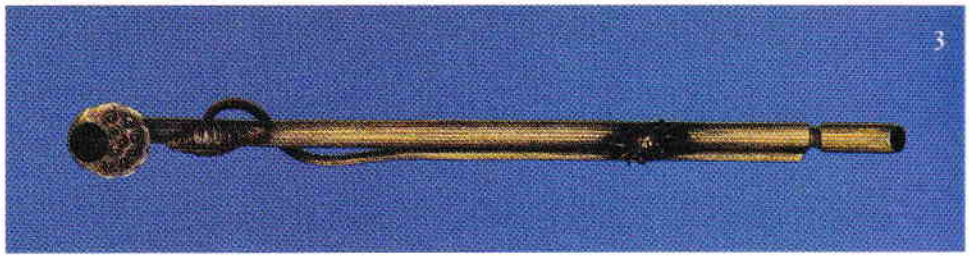
Virginia who have been enraptured with the diligent craftsmanship from this Far East country for their entire adult lives. They have an impressively rich and eclectic assortment of museum-quality things Japanese. Although they live with their many subcollections, what stand out are their *kushi* (combs) and *kôgai* (hair pins); *netsuke* (miniature sculptures); *tetsubin* (iron teapots); *fuchi* and *kashira* (sword fittings) and *menuki* (those delightful metal ornaments on sword hilts); and every object associated with pipe smoking as it once was in Japan: *kiseru*, *kiseru zutsu* (pipe cases), *tabako-ire* (brocade and leather tobacco pouches), *tonkotsu* (tobacco boxes made of various materials, such as abalone shell, bamboo, leather and wood), and anything else tobacco- or pipe-related made of metal, such as *omote kanagu* (literally, outside attached metal fixtures or hardware), which are the clasps on *tabako-ire*.[3] Having seen this collection, I felt compelled to write about these extraordinary *kiseru*. (Interestingly, this couple is convinced that antique meerschaum pipes exhibit the same degree of intricate and detailed carving as *netsuke*, so they also collect meerschaum pipes. But, truth be told, the husband's special devotion is to his *kiseru*. His pursuit is the pipe's art form, not its smokability.)

Kiseru come in all sorts of shapes, styles and sizes: *natamame* (flat and short, often called a pea-pod pipe); *tazunagata* (a pipe exhibiting a twisted rope-like configuration); *kawarigata* (collectively, those pipes with shapes that defy classification); *meoto* (a pipe with one bowl and two stems); and the extremely rare *giyaman* (glass), just to mention a few.[4] The focus of this story, however, is not the simple three-piece *kiseru*, but this couple's exceptional collection of all-metal *kiseru* in two closely related subgroups: those *kiseru* that have a metal *rao*; and *nobe-kiseru*, a solid metal pipe having no *rao*. (Two exceptions in the accompanying illustrations are neither, but I couldn't resist including them.) According to *kiseru* nomenclature, the length of a *nobe's* body, the entire stem between the bowl and the mouthpiece, is the *dō*, not *rao*. *Nobe-kiseru* are often found in variants of both inseparable and separable (two- and three-piece) configurations, the latter two for obvious ease of travel and cleaning. Although the *kiseru* in both subgroups are aesthetically eye-appealing, the *nobe-kiseru* are exceptionally extravagant—perhaps the premier expression of *kiseru*—a variety that automatically and instantaneously excites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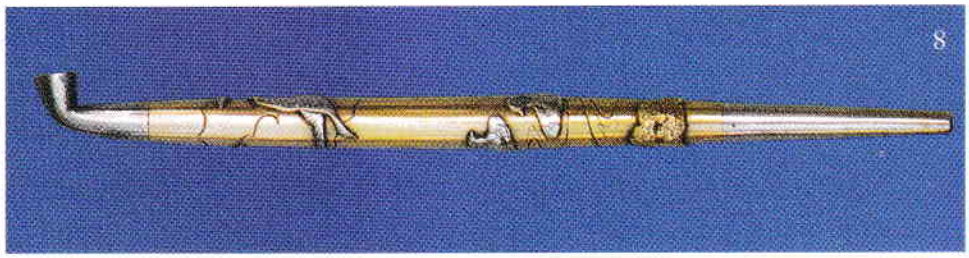
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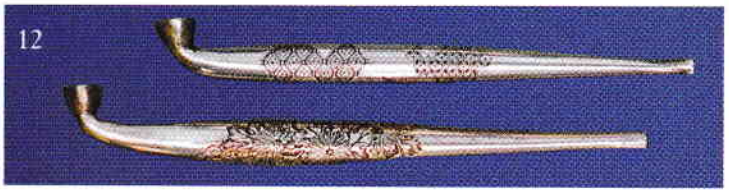

the tactile and visual senses as might the flame grain of a handmade briar or the intricately detailed expression of a finely crafted antique European meerschaum.[5]

Were solid metal pipes practical smoking instruments or ornamental articles? I don't think it matters one iota! What does matter is that the all-metal *kiseru* are superlative examples of what man has been able to create by manipulating metal. Who were these artisans? Identifying them is similar to the difficulty in associating most antique meerschaum, porcelain, and early wood pipes to their makers—it is said that only about one-tenth of the *kiseru* in circulation today are signed.

Metalworkers made *tsubas* (sword guards), *fuchi* and *kashira*, and *menuki* until around 1871, when a decree was issued prohibiting the manufacture of swords (and later reinforced by the Haitōrei Decree in 1876 that banned carrying swords in public). Some metalworkers probably were the very same artisans who then turned to crafting pipes and *kanagu* working with a variety of materials: "iron, brass, copper alloys, silver, gold-washed copper or silver, and combinations of iron and gold, iron and silver, *shibuichi* (copper and silver), *shakudo* (copper and gold), or pewter and gold."[6] Given the Japanese penchant for precise language, each technique for chiseling, engraving, encrustation, surfacing, and applying accents or adornment has a discrete and exacting name (*see Glossary*). The classic Japanese decorative elements, often applied in combination to these exceptionally exquisite and ornate pipes, made them an instrument of stature and wealth, and were most often associated with nobility and the influential.

The favorite, but certainly not the only subject matter depicted on a great majority of *kiseru*, include:

- divine beasts, real and imagined, particularly the three-toed dragon (a zodiac symbol), and the phoenix (representing peace and prosperity)
- mythical demons, monsters, and demigods, especially Daruma, founder of Zen Buddhism (who represents discipline, determination, sacrifice and forbearance)
- flora, particularly bamboo, pine, and plum blossoms (the three friends of winter that, when combined into one symbol, represent propitiousness); the peony (a symbol of regal power, the plant of healing, happy life, prosperity, virility, and the flower of June in Japan); and the chrysanthemum. (The distinctive 16-petal chrysanthemum is the Emperor's symbol, and if engraved or etched on a *kiseru*, means that the pipe was made either for the Emperor's own use or as his personal gift to someone)
- entomological symbols, notably the dragonfly, butterfly, and beetle
- ichthyological symbols (such as the crab and carp—vigor and endurance); amphibians, such as frogs, turtles, and reptilians, particularly snakes; and the crane (representing longevity)
- landscapes and tranquil and bucolic scenes, such as waterfalls

In the illustrations of the *kiseru* in this article, it is not essential to know the names of the artisans on those bearing a signature, or to understand the particular iconography depicted, because such de-

A Brief Glossary of Japanese Metalworking Techniques

Akagane	Copper pickled by chemical means to turn red
Hira Zogan	Plain of flat inlay resulting in a smooth surface
Katabori	Three-dimensional carving in the round
Katakiribori	Chisel strokes uneven in depth and width imitating those of a brush
Kebori	Uniform fine-line engraving or chiseling
Kinji	Bright gold finish
Niku-bori	High relief technique in metalwork
Nunome Zogan	Japanese damascene, an inlay process in which precious metal is hammered into a background field in a free pattern. The background field is a metal surface, such as steel, that has been cross-hatched to make a rough texture.
Shakudo	Low-gold-content alloy consisting of between 2% and 7% gold, 1% silver, and the rest copper
Shishiabori	Sunk relief
Shibuichi	Alloy of copper (75%) and silver (25%) pickled by chemical means to turn dark gray
Takaniku-bori	Very high relief metalwork technique
Takaniku Zogan	Colored inlay in high relief
Ukibori	Relief effect similar to embossing

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tails are not needed to appreciate the art. The reader should focus on the intricate workmanship, the decorative elements, and the classic engraving, incising, and inlay techniques. View the *kiseru* in this article as an impartial aficionado with a new eye and a critical lens, and I believe that you'll be viscerally captivated by their beauty, elegance, sophistication and finesse. A picture is worth 1,000 words, and were it not for these illustrations, I would need several thousand appropriately elegant and complimentary words to describe the exquisite character of what I believe to be some of the finest museum-quality metal *kiseru* on the planet today. It's almost a crime to consider lighting up one of these dazzling specimens for fear of despoiling it. Collectively, these are on a par with and in some instances far superior in artistic execution to the *kiseru* one might encounter at either of the two most renowned collections in Japan, the Tobacco and Salt Museum inTokyo and the *Tsubame Sangyo Shiryo-kan* (the Industrial Museum) in Tsubame.

Finding *kiseru* of this caliber nowadays is quite the quest. They customarily command princely prices when they infrequently appear at auction; strangely enough, the very highest quality *kiseru* appear at auction more often in Europe and in the United States than in their country of origin. And this acquisitive couple is always vigilant, always traveling extensively to purchase ever more lavish, ever more resplendent *kiseru* at every available opportunity. If you seek further information about the *kiseru* illustrated in this article, or you have a general question about this pipe genre, send your query to me in care of the editor, *P&T*, and I'll ensure that this collector-couple gets your request.

Those who have served in the U.S. Armed Forces should be familiar with an age-old GI expression, "Smoke 'em if you got 'em!" By way of summary, I've modified this adage. Interested in acquiring one or more top-of-the-line *kiseru*? As long as this committed couple remains in hot pursuit of superlative *kiseru*, you may not want to smoke 'em, but chances are, you're not gonna get 'em![7] ***P&T***

Endnotes

[1] Nadine and Phillipe Quinet, "Kiseru, The Japanese Pipe," *Netsuke Kenkukai Study Journal*, Vol. 15, No. 2, Summer 1995, 25.

[2] "The Bragge Collection," *Cope's Tobacco Plant*, No. 129, Vol. II, December, 1880, 557.

[3] However collectible these pipes may be, published articles and monographs that illustrate *zutsu*, *tabako-ire* and *tonkotsu* exceed those about *kiseru*.

[4] Special names also delineate the three parts of a "standard" *kiseru*, while other discrete names are given to every variant shape, length and diameter of each of the three parts.

[5] The premier artistry in *nobe-kiseru* are those identified as *goten* (literally, palace). But *goten* also means castle or residence; hence, these pipes were used by the nobility, such as the shogun and other local lords.

[6] Isabel Cunningham, "The Japanese Personal Smoking Set," *Netsuke Kenkukai Study Journal*, Vol. 7, No. 1, Spring 1987, 24.

[7] A number of illustrated articles on *kiseru* have appeared in selected issues of *Arts of Asia*, *Daruma*, *Bulletin de l'Association Franco-Japonaise*, and the *International Netsuke Society Journal* (formally *Netsuke Kenkyukai Study Journal*). Contact me through the *P&T* editor if you desire a list of the specific issues.

Illustration Key

1: Exceptional example of *nobe-kiseru*, multi-metal-work techniques depicting deity of mercy (*Kannon*) above a heavenly dragon among clouds that circumscribe *dō* on *shakudo* background. Seal bears signature. Length: 10 1/4 inches. Alongside is a *kashira* (hilt cap of sword) exhibiting similar metal craftsmanship.

2: Heavy silver *rao-kiseru*, peony décor on bowl and mouthpiece applied by chiseling and sculpting techniques, and partially gilded, five damascened butterflies on *rao*. Length: 8 1/2 inches.

3: Exceptionally rare brass *kawarigata-kiseru* simulating a lotus stem. The pod, lined in silver, contains articulated metal seeds. Lotus leaf and stem circumscribe *dō* on which rests a copper crab. Threaded mouthpiece has eight tiny holes to filter the smoke. Silver tablet bears signature. Length: 8 3/8 inches.

4: Silver *rao-kiseru*, chased and engraved chrysanthemum design; sculpted fan lies among blossoms, and *rao* bears engraved hollyhock. Fan and hollyhock are family crests that, when combined, represent a two-family relationship. Length: 8 3/4 inches.

5: Cast and chased silver *nobe-kiseru* with gilt accents depicting heavenly dragon among clouds that encircle *dō*. Signed. Length: 8 5/8 inches.

6: *Nobe-kiseru*, gold, silver, copper and *shakudo*, depicting, in high relief, the holy man, *Handaka Sonja*, holding a bowl from which emanates a heavenly dragon. *Dō* unscrews, and mouthpiece is purposely bent slightly downward to accommodate smoker. Length: 9 inches.

7: *Nobe-kiseru*, almost identical décor to that in Illustration 13, but *shakudo* technique executed by another artist. Silver tablet bears signature. Length: 9 inches.

8: *Nobe-kiseru*, silver bowl and mouthpiece, décor of two chased silver Mandarin ducks (symbol of happy marriage) on a stream and, above, two chased silver geese in flight, brass *dō* depicts water and cloud lines in harmony with the central motif. Length: 9 3/4 inches.

9: *Rao kiseru*: dark patinated silver, chased design of multiple peonies and rocks, brass *rao* incised with matching design. Length: 9 1/2 inches.

10: Two *natamame-kiseru* (top to bottom): copper, with silver bowl and mouthpiece, *dō* depicts chased-silver *Daruma* floating on reed, finely etched details of tree branch, length: 5 1/4 inches; silver, dark brown patinated *dō*, décor of butterfly, flowers and grasses, length: 5 1/4 inches.

11: Silver and mixed metal *nobe-kiseru*, an example of many varied metalworking techniques, depicting the holy man (*Tekkai*) standing on a rock and blowing his soul—the tiny figure near the bowl—out of his body. Length: 8 3/8 inches.

12: Two short *nobe-kiseru* (top to bottom): silver, *dō* exhibits décor of engraved chrysanthemums and leaves executed in technique emulating painted brush strokes (*katakiribori*), signed, length: 6 inches; silver geometric (brocade) design executed in hairline engraving (*kebori*), length: 5 1/2 inches.

13: *Nobe-kiseru*, *shibuichi*, silver bowl and mouthpiece, *dō*, very ornate multi-metal décor of continuous scene of several houses, castle, temple, bridges, trees, and boats in high-relief technique (*iroe-takazogan*), an exquisite example of accomplished metal craftsmanship. Silver tablet bears signature. Length: 9 1/8 inches.

14: Silver and mixed-metal *rao-kiseru* depicting South Sea Islander in high-relief *shakudo* inlay on bowl. Leaning over inlaid chased silver rock, he pulls on a rope attached to a piece of coral that extends onto the mouthpiece. To complete design, etched waves curl in background. Length: 10 1/8 inches.

15: *Nobe-kiseru*, silver bowl and mouthpiece, *dō* finely decorated with thousands of gilt punched dots (*nanako*), high-relief silver leaves, intricate millet stems in gold encircle the body, and three silver plovers circle near the bowl. Length: 9 1/2 inches.

16: Another exception in my choice of illustrations, a *rao-kiseru*, gold bowl and mouthpiece, *shibuichi* body, high-relief gold design of winter plants and two quails at pond's edge, lacquer *rao* décor of Tokugawa coats of arms (*mons*). Signature on gold tablet. Length: 11 1/2 inches.

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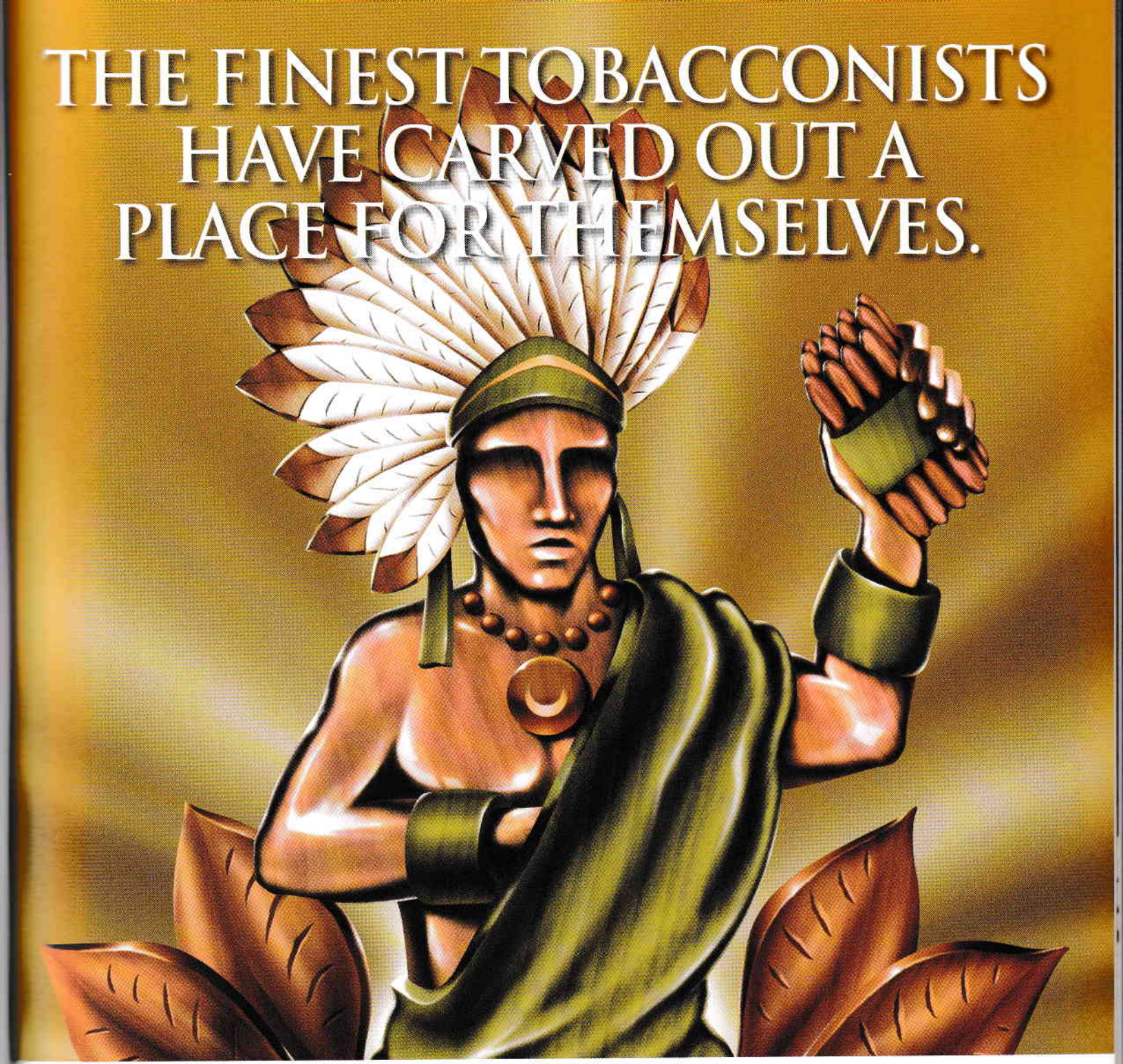

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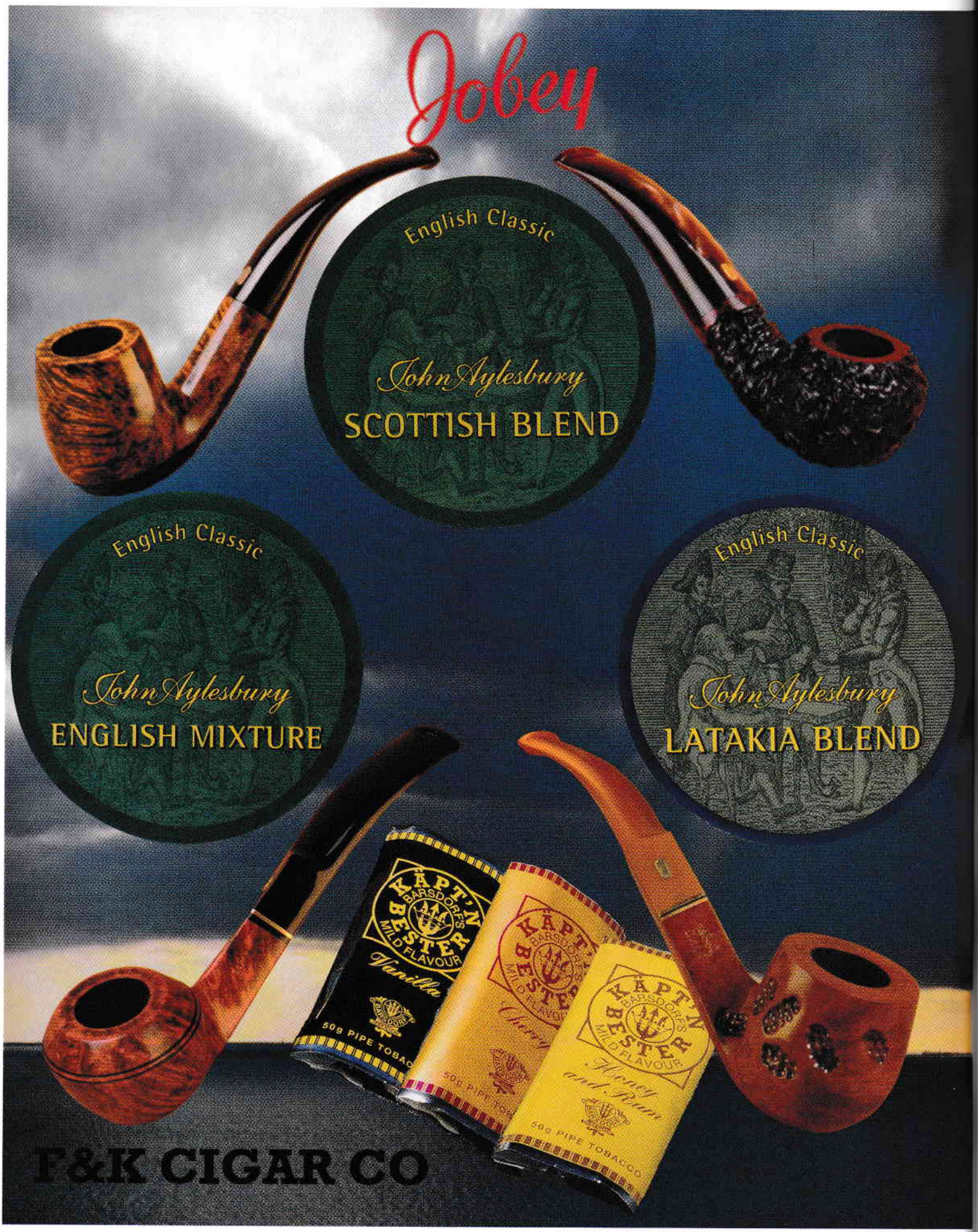
Jobey
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SCOTTISH BLEND
English Classic
John Aylesbury
ENGLISH MIXTURE
English Classic
John Aylesbury
LATAKIA BLEND
KAPT'N BARSDORF'S BESTER
MILD FLAVOUR
Vanilla
50g PIPE TOBACCO
Honey and Rum
F&K CIGAR CO

F&K CIGAR CO
BENTLEY FORMER'S DESIGN
Charles Fairmorn
Sundowner
Mixture
Former's
PRIVATE
FLAKE
PIPE SMOKING TOBACCO
HANDMADE IN GERMANY
50g
Charles Fairmorn's
CANDLELIGHT BLEND
GOLDEN
DELIGHT
Pierre LAMY

Buried treasure

North Carolina pipemaker Trever Talbert has a new life and a new—but very old—pipemaking material

by Patricia Mansfield-Devine

photos by Steve Mansfield-Devine

Trever Talbert is an unusual person to find in a French provincial town such as Herbignac. Because he towers above the locals, who are clad in their flat caps and *bleu de travail* (overalls), Talbert's height is perhaps the first thing that marks him as being not quite in place. Or maybe it's his beard, in this country of small, mustachioed Frenchmen. But when he opens his mouth, it's the gentle Southern drawl that really gives him away, for Talbert is an American, from North Carolina.

The reason this accomplished American pipemaker is here in south Brittany, so far from home, is just one word long: morta.

Morta is 4,000-year-old fossilized bog oak, and it's one of those rare materials that can be perfect for making pipes. Brittany's Parc National de Brière is one of the few places in the world where it can be found, and Talbert had to come here to get it because he had no choice. Morta is part of the *patrimoine*—France's national heritage—and that means it can't be exported outside the region in its raw state—it has to be made into something first. One or two sculptors are working with the material, but pipemakers using it are a rare breed—in fact, Talbert knows of only one other in the world, in Austria.

Talbert's story as a pipemaker begins back in North Carolina in 1995. In those days, he was working as a computer engineer during the day, and in the evenings he was trying to build a career as a professional illustrator. "The work was stressful and badly paid," he says. "And I felt that I was on a real treadmill—there was a very fast turnaround—and I was becoming disheartened. I wanted to do something more creative."

Then one day, on a beach holiday, he chanced upon a do-it-yourself pipemaking kit in a tobacco shop. "It was just a simple kit," he says. "A drilled briar block, a Dremel carver, and a hand-held rotary. But I sat on the deck at the beach house and carved my first pipe."

His main memory of the event is that he got covered in sawdust, but it came out well enough, and he found it fun to smoke a pipe that he'd made. Nevertheless, he thought little of it at the time. Talbert had been smoking a pipe since 1990, introduced to it by his friend Paul Tatum, who has since become a pipemaker himself. Talbert's first purchased pipe was a no-name basket pipe; he'd then gone on to collect quite a few other types. However, he was finding the business of collecting a little frustrating. "They were either classical and practical, or extravagant and impractical with no draw and weird drilling," he says. "There didn't seem to be anything in between." Perhaps that's why he bought a few more kits and carved a few more pipes. At any rate, pretty soon he found he was enjoying himself.

This was in the days before the pipe market on the Internet: "Although the Internet had been around for a while, the pipe community was quite conservative and most of the pipe shops and collectors regarded the idea of Web sites as a passing fad," says Talbert. "I didn't know that artisan pipemakers even existed. But I was a member of a pipe-smoking group on AOL, and when I mentioned pipemaking, by an extraordinary stroke of luck someone put me in touch with Paul Perri."

Perri, by then in his 80s, was a second-generation pipemaker in California, and was at first reluctant to talk to this stranger from North Carolina. "But I pestered him rotten," admits Talbert. He phoned Perri, wrote to him, and sent him pictures of his pipes, and luckily, Perri liked them and agreed to help Talbert improve his pipemaking skills. At this time, Talbert admits, he was "still playing—I was making pipes as Christmas presents, etc., and still buying the stems." Nevertheless, he was clearly onto something—these early pipes are now selling for large sums on eBay. Over the next few years there followed reams of correspondence, handwritten on yellow legal paper, as Perri poured out the wealth of his knowledge. "He is an amazing man," says Talbert. "He taught me how to select briars and how to make custom tools, and he sent me pages of drawings on how to drill. He also sold me good briar from his stock."

The next turning point in Talbert's

pipemaking career came in 1997, when he decided to enter a global competition sponsored by *Pipes and tobaccos* magazine. The best entries were taken to the New York Pipe Show.

At this point, pipemaking was still a hobby, but to Talbert's surprise, he won two categories in the competition with just one freehand pipe. The *P&T* article that followed on the contest generated huge interest in his work. "By late 1998, I was swamped with orders," he says, "so I bit the bullet and decided to switch to pipemaking full-time."

Talbert hit on the idea of using his computer knowledge to set up a Web site to sell his work online, took out a business loan and started working from his garage. The site, *www.talbertpipes.com*, now gets an amazing number of hits, and Talbert uses the site not only to sell his pipes directly and via auction, but also as a repository of general pipe knowledge. Smokers can find detailed information on types of briar, the smoking qualities of morta, and Talbert's methods of production, while even nonsmokers are drawn in by his very funny and honest accounts of an American finding his way in France.

Although Talbert modestly claims not to know that he has a style ("Ask a collector," he says), his trademark is his flowing, organically shaped briars. "I do tend to prefer sensuous shapes and organic curves rather than geometric designs," he admits. "I steer clear of panel sides and square sides. Although their work is different from mine, I do particularly like the style of Danish pipemakers such as Kent Rassmussen and Tom Eltang—I like that wild, grain-focused flamboyant, dramatic look. But although I love swapping ideas and talking with other pipemakers, I don't look to them for stylistic inspiration. I just prefer to let the designs pop out of my head with as little influence as possible from the styles of others."

Nor does he have any particular preferences for ebauchon or plateau. "I'm looking for a curve or dynamic element rather than color or grain," he says. "I investigate each piece of briar thoroughly, to see what shape wants to come out—you have to listen to what the wood wants to be and I'm happy to change direction if the wood dictates it. I do sketch ideas, but I don't do any elaborate preplanning on particular pieces. I suppose I have a success rate of about two out of three—about a third of the time, I'll be drilling away and find a huge fault that can't be fixed." He does sometimes stain briar pipes on the exterior only, using aniline dyes or natural oils, or even coloring derived from tobacco. An example of this can be seen in his Dagon Halloween pipe.

Talbert settled down to life as a full-time pipemaking artisan, but after a few years, he realized he was itching for a change. Talbert's briar comes from a range of different sources. "I don't believe there's only one good source," he says. "I've bought from Algeria, Greece, Spain and Italy—even Corsica." But getting good-quality briar had become something of a bugbear. "It's very frustrating trying to obtain good briar when you live so far from its source," he says. "It's time-consuming and expensive to visit the mills in person to pick out blocks, and you can't rely on doing it remotely. I also had to order everything in bulk." ▶

It was at this point that the Internet came into play once again. Talbert had built up a wide range of contacts online, and via this online community, he discovered that a French pipemaker, Patrice Sèbilo, was looking to sell his pipemaking business in Brittany, northern France. Talbert and his wife, Emily, had occasionally toyed with the idea of living abroad, perhaps in Ireland, but a non-English-speaking destination had never crossed their minds. Nevertheless, they got together their passports and headed for France.

"We liked the look of the business," says Talbert. "Pipes have been made in the Brière for generations, but strangely, no one in France seemed interested in buying the business. France just does not have the sort of artisan pipemakers commonly found in Germany, the U.K., Denmark, Italy and the U.S. With morta, Patrice had access to a unique material, and he also had a remarkable workshop with some incredible tools that are no longer made—drill presses, drilling machines, even machines such as fraises, custom-made for pipemaking. As well as the morta, the business came with a huge stock of briar—enough to keep us in business for years, so we lucked out, rather."

Talbert and Emily went back to the U.S., and after some hard thinking, they made an offer for the business, which was accepted. They then found themselves embroiled in paperwork for months. "We had to be very determined," says Talbert. "The red tape was a nightmare, because my good U.S. credit rating counted for nothing in France, and lots of the paperwork had to be done in person at the French consulate in Atlanta, seven hours' drive away." The Talberts ended up with documentation the size of two phone directories, including a five-year business plan and non-arrest records, but in spring 2002, they finally found themselves the new owners of both a house and a business in France.

The culture shock, says Talbert, was "gigantic." Neither one of them had previously lived outside the U.S., and they happily admit that there are aspects of French life that drive them crazy. Apart from France's notorious red tape and tortuous small-business regulations, the mist, rain and fog that add up to Brittany in winter was a complete shock to these Southerners. "We had no idea how much shorter the days would be in a northern European winter," says Talbert. "We'd never encountered anything like it, and there were days when we thought, what have we done?"

France has many excellent qualities, but even fans would allow that it's also a highly chauvinist country, proud of its language and culture, which can make newcomers feel somewhat lost. "Every single thing you can think of is different," says Talbert, "from the food to the road system. We'd never encountered street markets and live eels before, and I'm still too scared to go into the *charcuterie*."

To complicate matters, just when they'd reached the point where there was no turning back in this massive change in their lives, the Iraq war started. This made the Talberts fear both anti-American hostility from the locals, because France was opposed to the U.S. action, and anger from U.S. customers who, for a time, were against everything French. Fears on both counts proved groundless. The business didn't suffer, and the locals proved welcoming and friendly.

"Amusingly," says Talbert, "the French

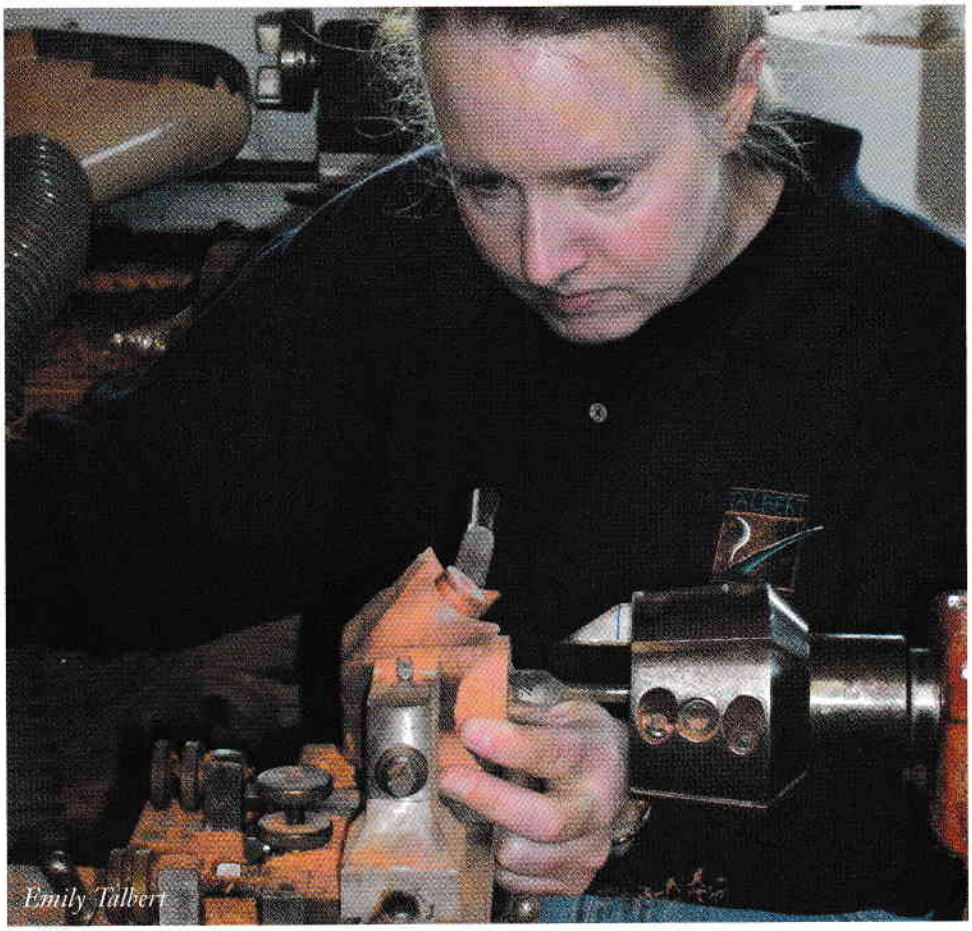
seem to have adopted us as French pipemakers, while Americans still view us as American pipemakers living in France." The Talberts are now fully settled into both the business and their new way of life—though it's greatly enlivened by the occasional parcel of buttered popcorn from home and weekly Webcam sessions with their family.

Talbert still sells the majority of his pipes online, but the business also came with a small retail shop, where he exhibits his own pipes and those of other makers, especially those made from materials in which he doesn't work, such as meerschaum and clay. Behind the shop is the large, well-lit workspace, where Patrice's "wonderful" tools enable Talbert to drill out stummels and stems with ease. This, he says, frees up more time for him to work on his artisan pipes, which now include, for the first time, those made from morta.

Even keen collectors of briar pipes could be forgiven for not having heard of morta, for although it can be found in small pockets across Europe, the difficulty of extracting and working it makes pipes made from the material very rare. Talbert's morta, harvested from trees fossilized in the acid waters of the Brière, is a dense, mineral-rich substance, heavy to lift and cool to the touch. It's black in color but of different shades, sometimes greenish, sometimes grayish, and it definitely feels like stone, not like wood—in this aspect, it resembles coal or amber rather than briar.

Talbert has the rights to harvest the morta himself, stomping through the marsh in his waders every autumn, and he also dries it himself, a process that takes two years and careful monitoring. All this handwork, he admits, makes the cost of a morta pipe rather high compared with that of a briar, but not to a degree that would deter a serious collector. Because the material cracks during fossilization and drying, the morta blocks are very small, and thus the vast majority of morta pipes are also small. However, Talbert is experimenting with larger blocks and slower drying processes that he hopes will enable him to produce larger bowls in a few years' time.

"Morta is an exciting material," says Talbert. "It has an open grain from the age rings of the original tree, which gives a satin finish when polished, and it has fewer pits than briar. However, it's much more difficult to turn smoothly, and it wants to chip quite badly. Thus far, I have found it easier to do the bowl shaping later by hand, using sanding discs, though the bowls heat up quickly, like when you're working with metal, so I have to take a lot of care not to burn myself."


Emily Talbert

Talbert says that although all of the stems on the Talbert Briars remain hand-cut, it's a matter of compromise whether he uses hand-cut stems on the morta pipes. "If I made all of the mortas with hand-cut stems, the combined labor would make even the tiniest ones cost $300 or more and the prices of the large pieces would run into the stratosphere," he says. "As I have little desire to become a $2,000 pipemaker, I've compromised and split the stem work according to the sizes of the pipes themselves. This keeps the smaller pieces relatively affordable while providing higher-end collectors with the quality of materials and workmanship that they expect."

Morta gives a very different smoke from

Emily's jewelry, including briar earrings, is on display in the retail shop/showroom. Morta in its raw state is shown in the lower photo.

briar, says Talbert. "It's more musty and smoky, but not at all harsh. It gets hot, but it would be hard to burn out, and it stands up to a lot of smoking without getting rank and soggy like briar. Morta pipes also build cake like mad and they form a good cake inside the bowl after only a month or two of regular smoking."

Morta smokes best with English tobaccos, he believes, to which it imparts a richness deeper than most briars. But Talbert is a fan of English tobaccos generally, with his favorites being Samuel Gawith & Co.'s 1792 blend and Bracken Flake. Morta customers—who have snapped up the pipes keenly since Talbert began production—have described the smoking experience as bright or sweet. But the general agreement is that morta is buried treasure waiting to be discovered by the pipe-smoking community.

"The flavor of the blend seems more direct than in a briar smoke," said one morta experimenter. "I can't really say that there is a taste imparted as much as there is a different quality to the smoke itself. It is crisp—more detailed, if you will—where smoke from a briar might be softer, but less revealing."

In terms of looks, the finish on the mortas can be smooth or sandblasted. Smooth pipes include Talbert's prototype, Bettafish, and his first production model, Lionfish, in which he combined the dark morta with pale olive wood. These are long, elegant pipes with churchwarden stems and a beautiful balance in the hand. Using the smooth finish, Talbert is also now experimenting with the prince-shaped "mini-mortas."

Sandblasted mortas have a more masculine, rugged look, such as that seen in Talbert's favorite personal pipe, which is cur-

rently nameless. In this finish, the morta appears anthracite-black and has an attractively bright glitter. Morta also makes beautiful beads—and Emily, a jeweler who is now also working as a pipemaker herself, incorporates the material into her designs.

"Emily is making more and more pipes now," says Talbert, "and it's becoming clear that she's taking her own direction. The craftsmanship has to be identical, because we're both selling under the Talbert name, but I can see that her work, though perhaps less flamboyant, is more meticulous than mine."

Talbert hasn't given up on briar, of course, especially having inherited a massive collection of stummels and blocks with his business, and he now produces several different types of briars. His Ligne Bretagne pipes are his entry-level pipes, which he creates from existing stummels and vulcanite stems made, perhaps, in St. Cloud, "who knows when, or by whom?" he says. Some are available with horn stems from France's Jura region, which are no longer made. Talbert drills out and assembles the pieces, creating and shaping a cohesive pipe, and they sell as a good mid-range smoke. Talbert is not generally in favor of filters, but alone among Talbert pipes, some of the Ligne Bretagne pipes have 9-mm activated charcoal filters.

Then there are the Talbert Briars, which are unique and fully handmade, taking 12 hours or more to create. These are Talbert's hallmark pipes, with the curving, organic shapes for which he's become known, and with smooth or sandblasted finishes. On these briars he tends to use acrylic stems, which he prefers for their greater resilience. "Acrylic doesn't turn green at the tip like Vulcanite," says Talbert. "People think of acrylic as hard, but that need not be true." Talbert and Emily are also now experimenting with casting their own acrylic for bands, stems, etc. These preliminary castings are brilliantly colored and marbled with flecks of gold, and should add a delicious, jewel-like quality to the finished pipes. Talbert is not currently taking commissions on the Talbert Briars, and still has a backlog of orders to fulfill from the years when he did.

A subdivision of the Talbert Briars, the Halloween pipes, are perhaps the pipes for which Talbert is best-known. "These pipes stem from a time when I got quite bored with pipemaking," says Talbert. "I've always loved the grotesque, and myths and legends, and the work of people like Dali, so inspired by this, I started making a few truly strange pipes. Right from their inception, they've gone down extraordinarily well."

The Halloween pipes are almost impossible to describe. Sinuous, sinister, sometimes labyrinthine in their complexity, each piece is unique and Talbert will scarcely admit to how many hours go into making each one—polishing alone can take more than 20 hours. Although they make beautiful ornaments and they're more valuable if not smoked, he says, he hopes people do smoke them. "I spend a long time getting the draw right," he says. "They are made to be used, not just sit on a shelf."

With names such as the Mountains of Madness, Talbert's Halloween pipes have become the annual highlight of his output, and he's produced them every year since 2000, selling by auction from his Web site, where they fetch prices ranging into thousands of dollars.

In 2003, for the first time, Talbert added

morta to his Halloween line, in the form of the Night Gaunt, and it will be interesting to see how morta will shape his output in the future. Certainly, having access to this unique material has served so far only to enrich the already plentiful repertoire of this very talented pipemaker. ***P&T***

Nomenclature

Talbert Pipes makes three different types of pipes, as well as jewelry, pens, tampers, and a number of other artistic items. The main pipe lines are:

Ligne Bretagne

Machine-fraised and hand-finished. Each Ligne Bretagne is stamped with the Ligne Bretagne logo, "Fait en Bretagne," and a two-digit number—the first digit signifies the year the pipe was made, and the second digit is the grade of the pipe, from 1 to 5.

Types:

1 (hand-rusticated)

2-3 (sandblasted)

4-5 (smooth)

C (Collector grade, handmade unique pieces, rusticated or sandblasted, individually priced)

Yule (Christmas pipe set done each year)

Talbert Morta

Handmade. Each Talbert Morta is stamped with the Talbert Morta logo, "Fait en Bretagne," and a two-digit number—the first digit signifies the year the pipe was made, and the second digit is the grade of the pipe.

Types:

M (mini, smallest and most affordable)

Sandblast (graded 1 through 5)

Smooth (graded 1 through 5)

H (Halloween, hand-signed rather than stamped, individually priced)

Talbert Briar

Handmade. Each Talbert Briar is stamped with the Talbert Briar logo "Fait en Bretagne," and a two-digit number where the first digit signifies the year the pipe was made and the second digit is the grade of the pipe.

Types:

Sandblast (graded 1 through 5)

Smooth (graded 1 through 5)

S (Signature grade, mixed sandblast/smooth, hand-signed rather than stamped, graded 1 through 5)

M (highest-grade briar, smooth, hand-signed rather than stamped, graded 1 through 5)

H (Halloween, hand-signed rather than stamped, individually priced)

Talbert Pipes are sold directly via the Web site at *www.talbertpipes.com*, and are also imported and sold in the U.S. exclusively by Pipe & Pint. Contact Larry Christopher at Pipe & Pint, 2500-B Spring Garden Street, Greensboro, NC 27403; or call 336.218.8610 for more information.

Cadogan Goes Back to the Future

The Comoy name is well-known to pipe smokers everywhere. The company has been around since 1825 and has undergone many changes since its inception. Many collectors say that Comoy's high-water mark was reached in the 1970s and early '80s, after which the high quality of the brand seemed to slip in favor of good value at less-expensive prices. There is yet another shift coming, though.

Steve Johnson, formerly the United States agent for Dunhill pipes, has recently taken over U.S. distribution for Comoy. Together with Cadogan of Great Britain, the manufacturer of Comoy, he's bringing back the high quality that so many pipe smokers remember of the brand.

Michael Adler, owner of Cadogan and Johnson's partner, is all for the improvements. "I spent a week in the factory," says Johnson, "and they were very receptive to suggestions. We brought back a lip style that hasn't been done since the 1960s, a rounded lip that is really comfortable in your mouth. We also changed the profile on all the flush tapered bits to be much flatter and more comfortable."

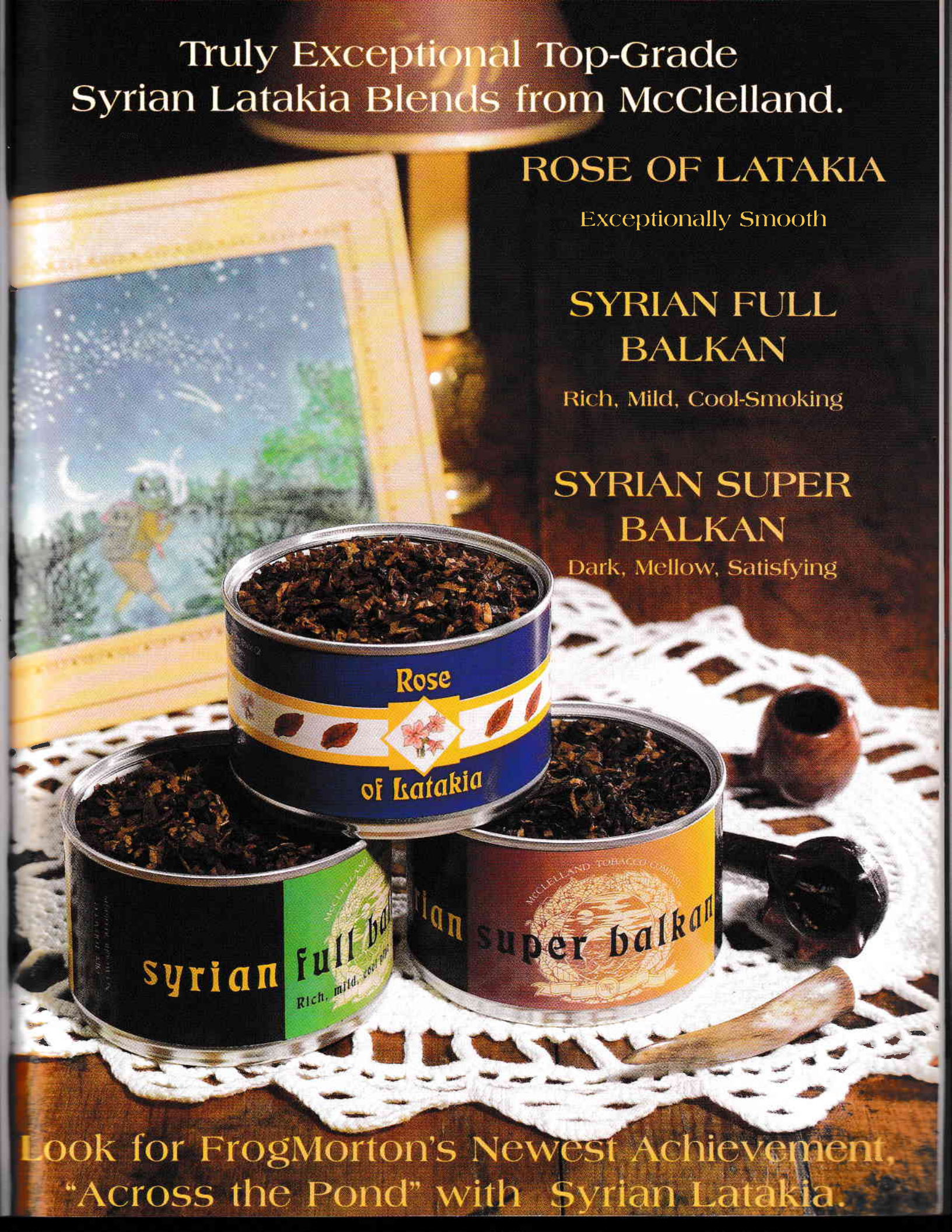
Ann Murphy, the top finisher and factory foreman at Cadogan, has been with the company for 50 years and remembers the old styles. "She was especially enthusiastic to see them come back," says Johnson.

Comoy manufacturing will now entail more steps, adding processes that have been forgone in favor of lower price. "One of the things we're doing is working with higher quality materials, as well as doing more detail-oriented handwork," says Johnson. "For example, to cut corners and accommodate the former distributor's request for less-expensive pipes, they had stopped using pumice stone in their finishing process. But it's a handmade product and the little details count, so we're adding that step back in." Another detail is the bowl coating. "Comoys will no longer have bowl coatings inside of the bowl. I think people need to see the wood to avoid the perception that coatings are there to cover flaws."

One of the more exciting aspects of the new Comoy is the reintroduction of the Blue Riband, a high-quality pipe that has not been made in decades. "It's going to be even better quality than what it was," says Johnson.

The unveiling of the new Comoys will be at the Chicago pipe show on May 15, 2004, and the new pipes will be available at retail shops shortly thereafter. Any questions about availability should be directed to Steve Johnson, Armada LLC, 5050 S. 5th St., Emmaus, PA 18049; telephone: 610.504.0683.

Prices will be increasing somewhat to accommodate the new commitment to quality, but, Johnson says, that value will still be very attractive. "Comoy buyers," he says, "will be getting a lot of quality for a reasonable price." *P&T*


Truly Exceptional Top-Grade
Syrian Latakia Blends from McClelland.
ROSE OF LATAKIA
Exceptionally Smooth
SYRIAN FULL BALKAN
Rich, Mild, Cool-Smoking
SYRIAN SUPER BALKAN
Dark, Mellow, Satisfying
Rose
of Latakia
syrian
Rich, mild,
Super balkan
Look for FrogMorton's Newest Achievement.
"Across the Pond" with Syrian Latakia.

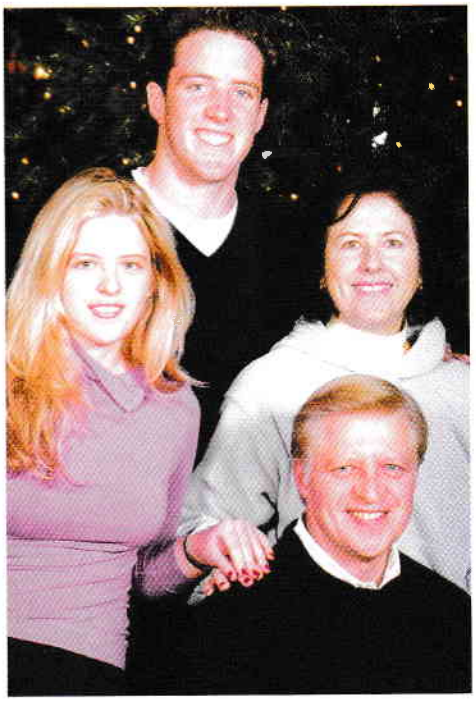
Pipe Dreams Found

Entrepreneur Rick Newcombe starts his own business and discovers pipes along the way

by Stephen A. Ross

Most pipe smokers and collectors know Rick Newcombe from the many contributions that he has made to the hobby: He's written numerous essays in pipe publications, which he has recently compiled into a book, *In Search of Pipe Dreams*; his work to promote high-grade Scandinavian pipes has increased American awareness about them; and he has proposed several controversial ideas about pipe engineering that have enlivened the debate on how to make better pipes.

In addition to being a passionate pipe collector, Newcombe has enjoyed a tremendously successful and fulfilling life. He is a devoted family man who has been married to his wife, Carole, for nearly 30 years and is the proud father of two children: 24-year-old daughter Sara and 22-year-old son Jack; he is an entrepreneur who left a comfortable position as president of one of the world's largest newspaper syndicates to start his own company; he has lifted weights with Arnold Schwarzenegger; and he's worked with important political figures such as Richard Nixon and Hillary Rodham Clinton.



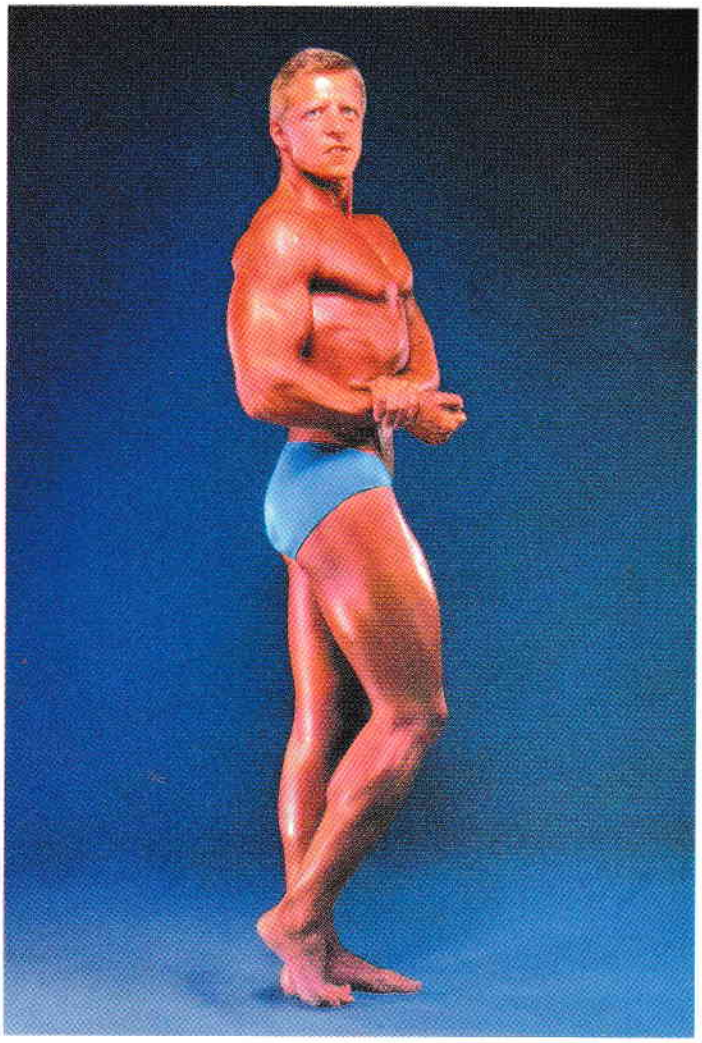
Standing nearly 6 feet tall with clear blue eyes and blond hair that's graying at his temples, the 53-year-old Newcombe maintains a humble demeanor—evidence of his Midwestern background. He is respectful of other people's opinions and maintains an open mind. Despite his success, Newcombe is approachable and affable.

Newcombe sits in a large leather chair in the study of his Brentwood, California, home. The place is a pipe smoker's dream—three dark, oak-paneled walls are covered with pictures of famous pipe and cigar smokers, and the fourth wall features bookcases that contain a plethora of leather-bound classics as well as contemporary literature and histories. And then there are pipes—lots of pipes. Newcombe's collection currently consists of approximately 200 pipes. Most of them are on display in specially designed wall-mounted cases.

Born in 1950, Newcombe grew up in Winnetka, Illinois, a suburb north of Chicago. He studied history at Georgetown University and he was one of the founding editors of *The Georgetown Voice*, the campus newspaper. While at Georgetown, he also met Carole Bermeo, with whom he fell in love.

After graduating Phi Beta Kappa from Georgetown in 1972, Newcombe returned to Chicago, where he worked as a sales associate for David Sandler and Associates, a sales training firm. He also enrolled in the MBA program at the University of Chicago. However, Newcombe missed journalism and he missed Carole, who was pursuing a law degree at the University of Virginia in Charlottesville, Virginia. Newcombe landed a job as a reporter for UPI in Richmond and moved to Charlottesville to be with Carole, whom he married in 1975.

In 1976 Newcombe received a promotion to UPI bureau chief in Baltimore, Maryland. He performed so well in Baltimore that he quickly received another promotion—this time to regional executive in Philadelphia. *Editor & Publisher*, a journal that covers the newspaper industry, ran a story about Newcombe's promotion. Willard Colston, who had recently been named president of the Los Angeles Times Syndicate, recognized Newcombe's name. Newcombe rises from his chair and selects a Jess Chonowitsch pipe from one of his wall cabinets and says, "I had recruited Willard for a seminar when I worked with David Sandler and Associates. He remembered me as a salesman, but then he learned that I was also a journalist. He wanted to hire a sales director who had both sales and journalism experience. He offered me a job and I accepted."



The Newcombes packed their belongings into a Volkswagen Beetle, drove across the country and rented a small apartment in Santa Monica, California. In his first year at the Los Angeles Times Syndicate, Newcombe succeeded beyond anyone's expectations. "We increased sales more in one year than had been accomplished in the seven previous years combined," he says.

As a reward for his hard work, Newcombe received a promotion to vice president and general manager of the Los Angeles Times Syndicate in 1979. "I was probably the youngest person to be vice president of any division in the history of the *Los Angeles Times*," he says.

Newcombe remained at the Los Angeles Times Syndicate for five more years and continued to increase the syndicate's sales and clientele portfolio, but his biggest coup occurred when he lured Erma Bombeck away from Robert Murdoch's News America Syndicate in 1984. "At the time, Erma was a household name," Newcombe says as he packs Philosopher, a tobacco that's available only from the original Tinder Box in Santa Monica, into his pipe. "She was a humorist who was probably America's best-selling nonfiction author. She had been on the cover of *Time* magazine and she was doing a regular segment on *Good Morning America*."

Newcombe's ability to sign Bombeck to the Los Angeles Times Syndicate caught Murdoch's eye. "He flew me to New York City. He made me a very attractive offer that I couldn't turn down. I was 34 and I was president of News America Syndicate, which was the third-largest syndicate in the world."

In 1986, Murdoch sold News America Syndicate to the Hearst Corp. It was renamed North American Syndicate and became a subsidiary to Hearst's King Features Syndicate. Newcombe was offered the presidency of North American Syndicate, and at the same time two rival syndicates also offered him their top job. A cloud of blue smoke wafts around Newcombe's head as he lights his Chonowitsch pipe. "I really wanted my own business," he says after tamping the tobacco and relighting it. "There were only seven major syndicates in the world and I figured that if three out of the seven had enough confidence in me to offer me their top position, then I should explore starting my own business. There was a lot of venture capital money floating around in 1986 and I was able to secure the finances to start Creators Syndicate."

Historically, syndicates owned the rights to comic strips and cartoon characters. They could fire the original cartoonist and hire new artists. Cartoonists were virtually powerless to stop them. When he had worked at the Los Angeles Times Syndicate and News America Syndicate, Newcombe was lobbied by cartoonists for ownership of their work, but he was unable to give it to them because he didn't own the companies. "I knew that ownership rights was a hot-button topic with cartoonists," Newcombe says. "I decided that Creators Syndicate would be the first syndicate that allowed cartoonists to own their own work."

Granting ownership rights to cartoonists attracted international press as well as clients. The highly respected *Washington Post* political cartoonist Herb Block allowed Creators Syndicate to represent him, as did

Newcombe proudly displays a Tony Rodriguez pipe.

cartoonist Johnny Hart. "Johnny Hart brought 'B.C.' to Creators Syndicate in our first year, which was huge," he says. "Five years later Johnny allowed us to represent 'The Wizard of Id' as well."

Newcombe also persuaded Ann Landers to join Creators Syndicate. "I added 200 more papers to her syndication list while I was president at News America Syndicate. We talked every day, and when I decided to start Creators Syndicate, she agreed to come with me. We were very close friends."

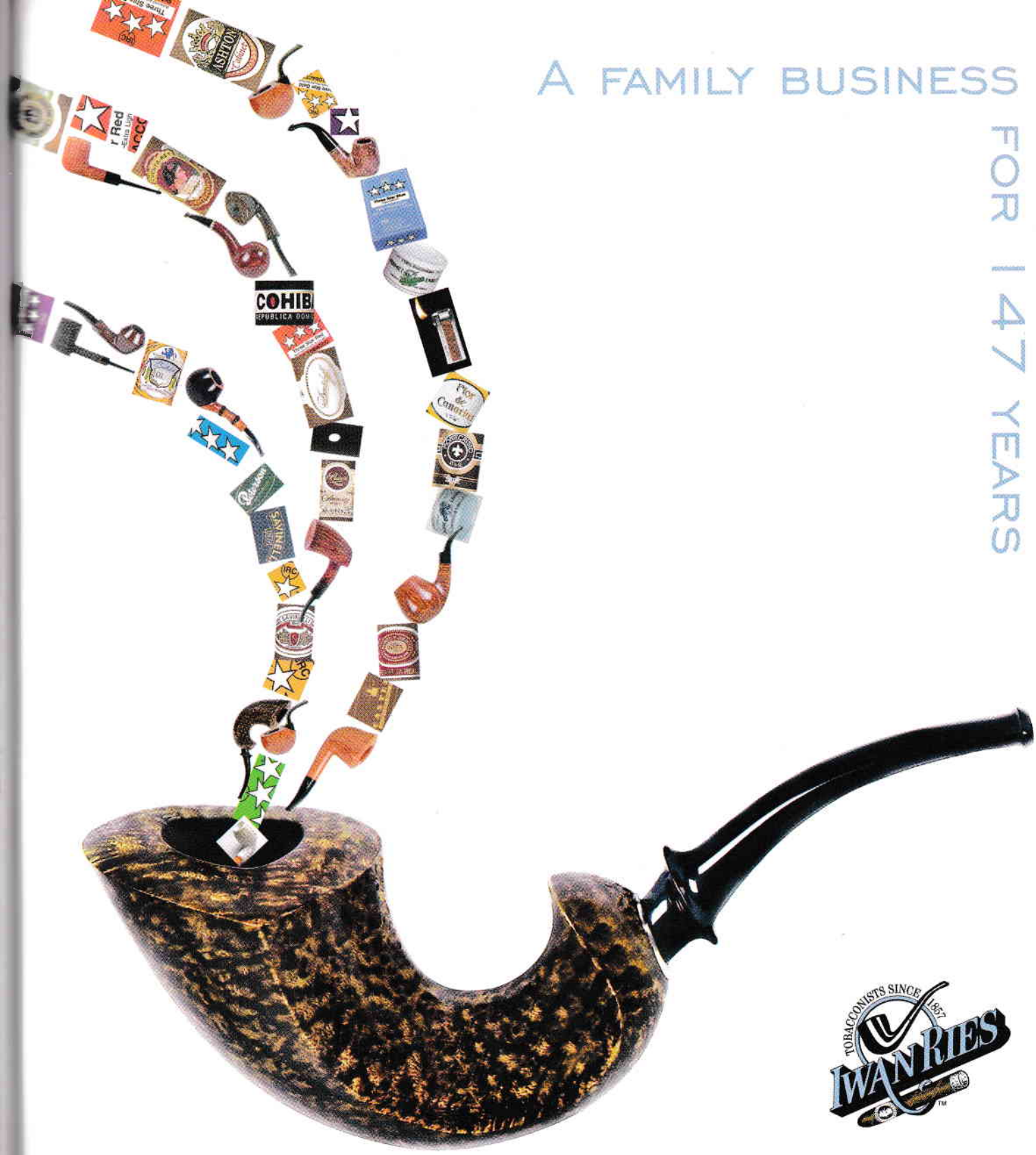
By the early 1990s, Creators Syndicate steadily grew. Newcombe continued to attract new cartoonists and columnists, including Hillary Rodham Clinton, who became the first First Lady since Eleanor Roosevelt to write a regular syndicated column. "It was a huge thrill to meet with Hillary Clinton in the White House in 1995," he says. "At the time, there were eight major syndicates and she told me that she had studied each one and that she liked Creators Syndicate's philosophy best. She admired our entrepreneurial spirit."

Today, Creators Syndicate represents more than 100 comic strip artists, editorial cartoonists, editorial columnists, advice columnists and lifestyle columnists. "We have different categories of features that we represent. We have a very strong lineup of political columnists that represent both the Right and the Left. We've also got a very strong lineup of political cartoonists and lifestyle columnists. The other category that's extremely important to us is comic strips." [For a full list of Creators Syndicate columnists and cartoonists, visit the company's Web site at *www.creators.com*].

The doorbell rings and Newcombe sets his pipe down on the table and rises to greet pipemaker Tony Rodriguez, whose skills Newcombe has helped nurture for the last 10 years. Newcombe sent Rodriguez to Denmark to study pipemaking under Lars Ivarsson. "I provide Tony with the materials he needs to make pipes. He gets his briar from Jess Chonowitsch and Bo Nordh and he gets his vulcanite from Jess. He's very talented and I think he's one of today's best American pipemakers." [A full story on Tony Rodriguez will run in a future issue of *Pipes and tobaccos*].

A day before the start of the West Coast Cigar and Pipe Expo, Rodriguez has come to Newcombe's house to help him clean and shine the pipes that they plan to display at the show. Rodriguez and Newcombe walk to the garage, where a buffing machine sits across from a weight-lifting machine and sets of dumbbells, testimonies to two of Newcombe's passions: fitness and pipe collecting.

In 1977, while he was the Baltimore bureau chief, Newcombe interviewed Arnold Schwarzenegger, who was just beginning his acting career. After Newcombe moved to Santa Monica a year later, he joined World Gym, where Schwarzenegger also trained. "When I interviewed Arnold in Baltimore, he told me that his goal was to be a bigger star than Charles Bronson," Newcombe says with a chuckle. "I didn't realize that Bronson was the biggest movie star in Europe during the 1970s. When I saw Arnold a



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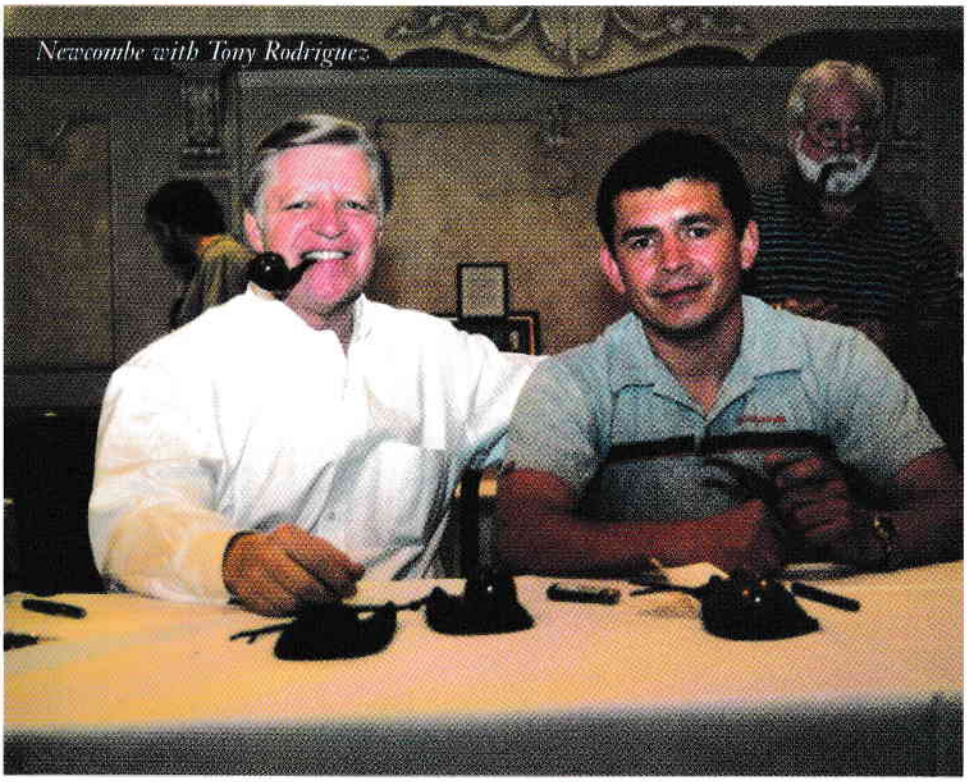

Newcombe with Tony Rodriguez

year later, he couldn't believe that I had moved all the way out to California. I joked that I was following him. We became friends."

Schwarzenegger introduced Newcombe to his good friend, personal trainer and former Mr. Olympia Franco Columbu, who put Newcombe on a weight-lifting and fitness program. "I really got into bodybuilding and I did so well on the program in the first year that Franco asked to feature me in his book *The Businessman's Minutes-a-Day Guide to Shaping Up*."

Newcombe wrote the first chapter of Columbu's book and posed for many of its pictures. He was also featured in the April 1992 issue of *Muscle & Fitness* magazine. "Working with a trainer like Franco definitely helped me tone my physique. It's so important to find a good trainer. It takes the same discipline and toughness to succeed in business as it does to succeed in the gym."

At about the same time that he was learning to pump iron, Newcombe discovered pipe smoking as a substitute for his two-pack-a-day cigarette-smoking habit. Although Newcombe experienced all of the difficulties that most beginning pipe smokers face, he continued smoking and learning about pipes, determined that he would kick the cigarette habit.

"I noticed an immediate improvement in my health after I started smoking pipes," Newcombe says. "I no longer ran out of breath climbing stairs and I could do more exercise. Some people would claim that smoking a pipe is an antithesis to all the work that I do to keep fit. I tell them to talk to Ed Kolpin [owner of the original Tinder Box store in Santa Monica]. He'll be 95 this year and he's been smoking pipes and cigars for 75 years. Moderate pipe smoking—and I mean smoking between two and three bowls a day without inhaling—can be very healthy because it allows you to relax and unwind for an hour. It can lower your blood pressure and lower your level of stress."

Noticing an improvement in his health and slowly overcoming initial pipe smoking difficulties, Newcombe embraced pipe collecting, and his collection now contains approximately 200 pipes. Most of his early collection consisted of Petersons and American and English pipes, but that changed in 1989 when he smoked his first Sixten Ivarsson pipe. "It was so good that I wanted to buy more."

Newcombe bought more pipes, and his attraction to European pipes eventually led him to visiting some pipemakers while in Europe with his family. "My wife pushed me to go to Denmark, Italy and England because traveling didn't come naturally to me. I figured that as long as I was there, I should take advantage of it. I'm not a shy person and I'm resourceful, so I got in touch with them and I got to know them. Some of them, such as Jess Chonowitsch, Bo Nordh, Lars Ivarsson and Ulf Noltensmeier, have become good friends. ▶

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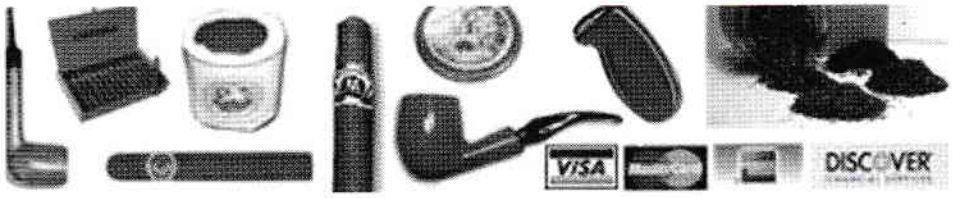

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On his trips back to the U.S., Newcombe wrote articles about his visits and published them in various pipe publications. "Back in the middle '90s, when I met these pipemakers, there was virtually no market for their pipes in the U.S.," he says. "I had never seen such beautiful pipes and I thought that it was ridiculous that pipe smokers and collectors in America didn't know about them."

In 2003, Newcombe collected these articles and other essays to create *In Search of Pipe Dreams*. "I saved all of my articles from the past 10 years in a three-ring binder," he says. "Several pipe collector friends who saw the binder wanted copies and I thought about collecting them into a book. I met Albert Mendez, who is also a pipe collector, on the Internet. He's a wonderful writer and he encouraged me to put *In Search of Pipe Dreams* together. He also wrote the introduction and the epilogue and helped me edit the book. He provided a lot of guidance."

Newcombe put six months of hard work into creating *In Search of Pipe Dreams*, but it was worth all of the work. "Collecting pipes is such a fun hobby," Newcombe says. "I wanted to share what I've learned over the years."

One item that Newcombe has advocated for years is that pipes should be drilled with larger draft holes. "Almost all of the pipes I buy have to be modified," he says. "Whenever I buy a pipe, the first thing I do is send it to Tony or to Jim Benjamin to have it opened up. This way, the tobacco burns steadily and I can set the pipe down for a couple of minutes and then pick it up again and keep puffing on it."

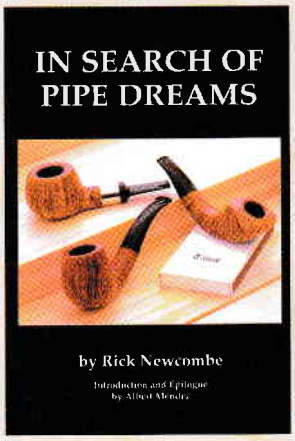
Newcombe realizes that promoting wider draft holes may be controversial, but he insists that differences and debates are what makes pipe collecting a great hobby. "We should celebrate the fact that we like different things. Pipe collector Ed Lehman and I were very close friends, and we never agreed on anything about pipes and tobacco. Although we disagreed with each other, we had so much fun talking about our differences that we liked and respected each other, and that's the way it should be."

Within an hour Rodriguez and Newcombe have cleaned and polished all of the pipes. Newcombe holds one up, admiring its beauty in the sunlight. "Pipes are so beautiful," he says. "There's nothing more beautiful than when the pipemaker's skill and creativity come together with the grain of the wood."

Despite owning many beautiful and rare pipes, Newcombe says he smokes all of them except his Bo Nordh Ballerina pipe. "I smoked it once before I learned that a collector in Japan offered someone $16,000 for his Bo Nordh pipe. Bo tells me that the Ballerina that I own is the best pipe that he has ever made, so I'm reluctant to smoke it again."

Newcombe realizes he is fortunate to be able to afford pipes that are sometimes worth several thousand dollars each, but he insists that everyone can enjoy the hobby. "I would suggest that beginning pipe smokers buy inexpensive used pipes at a show and have them thoroughly cleaned by Jim Benjamin. After they've smoked pipes for a while, they can move up to a new Tony Rodriguez pipe. Then they can purchase a pipe made by one of the pipemakers I like best—S. Bang, Jess Chonowitsch, all of the Ivarssons, and Bo Nordh."

Many of us would consider the possibility of owning a Bo Nordh pipe as being nothing but a pipe dream—a fanciful impossibility in the face of most budgets. But Newcombe has experienced a lifetime of finding his dreams—proving that sometimes pipe dreams can come true. ***P&T***



In Search of Pipe Dreams sells for $25, plus $6 shipping and handling for orders within the U.S. Shipping and handling for international orders is $11. Make checks payable to Creators Syndicate and send to Rick Newcombe's attention at 5777 W. Century Blvd., Suite 700, Los Angeles, CA 90045. Be sure to include the address where the book should be shipped. Mastercard and Visa orders are also accepted by calling Creators Syndicate at 310.337.7003, or by sending an e-mail to *msugawara@creators.com*.

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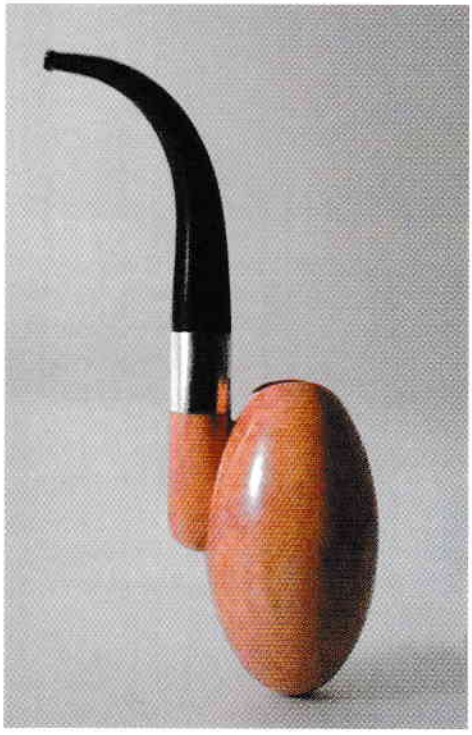
Inspired by Nature

Pipemaker Rolando Negoita draws inspiration from his natural surroundings and then lets his imagination take over to create innovative pipe designs

by Stephen A. Ross

Nearly 100 years before the Continental Congress declared its independence from the British Empire, a group of French Huguenot refugees, seeking religious and political freedom, fled northern France and settled in southern New York, establishing New Paltz in 1677. Nestled along the Wallkill River in a broad valley between the Shawangunk Mountains and the Hudson River, New Paltz is a town that remains close to its colonial roots. Three houses dating back to New Paltz's earliest years have survived more than 330 years of New York's harsh winters and sweltering summers.



Serving as testaments to the hopes and promises of a new world, these houses form the backbone of Huguenot Street, a New Paltz landmark that's billed as America's oldest street. The promise of a new life in New Paltz and hundreds of other American communities remains a strong attraction for people who are seeking a better life.

A native of Romania, artisan Rolando Negoita calls New Paltz home. He left Romania in 1990 and settled in New York City before moving to New Paltz in 1997. Negoita is an all-around artisan specializing in making jewelry, fashion accessories, knives and pipes in the workshop attached to his home, which he shares with his wife, Alexandra, son Luka, and mother-in-law Ica Vulcu.

The Negoita home is located several miles outside of New Paltz, in the tree-covered foothills of the Shawangunk Mountains. A blanket of snow covers the earth and clings in heavy clumps to the trees around the home.

Negoita's workshop provides a warm escape from New York's February weather. A cast-iron wood-burning stove at one end of the shop makes the interior comfortable.

The workshop is unusually large by pipemakers' standards. Drills, lathes and a band saw are orderly arranged across the floor. A jeweler's workbench sits near a large window that provides a picturesque view of the wooded landscape. Several sheets of paper with pipes drawn on them—designs that Negoita is developing—are tacked to a wall. A tray near another workbench contains items that Negoita has collected on hikes through the wilderness—inspiration for his pipe designs. A dozen tobacco tins rest on top of the workbench near a rack containing some of Negoita's personal pipes.

Trim from his excursions into the wilderness and a regimen of martial arts classes, Negoita looks younger than his 48 years. His hair is closely cropped and a neatly trimmed beard covers his face. A pipe is solidly clenched between his teeth. He speaks with a hint of an accent and he occasionally makes gestures with his hands while he talks to accentuate a point he is making.

The son of a German mother and an Italian father, Negoita was born in 1955 in Transylvania, a region of Romania made famous in Bram Stoker's *Dracula*. Growing up in Romania, far behind the Iron Curtain, Negoita and his family dealt with constant shortages and rationing. Items that Westerners take for granted became valuable commodities in Romania. Trading services for goods became an accepted, if sometimes illegal, economic practice for Romanians who suffered under Communist rule.

As a student of jewelry and metalwork at Romania's Academy of Fine Arts in Bucharest, Negoita embraced the barter system. Instead of accepting cash for his artwork, Negoita preferred whiskey, coffee or food. "Anything was appreciated," he says as he throws more kindling into the pot-bellied stove. "I would take jewelry to restaurant owners to get more food. If you

had connections, you wouldn't starve."

In addition to learning about jewelry-making, metalworking and bartering, Negoita discovered pipe smoking while he attended the Academy of Fine Arts. "I studied in Bucharest from 1974 to 1979," he says, stoking the fire. "I probably bought my first pipe in 1976 or 1978. Pipe smoking was actually the center of my whole group of friends. It was something we could do to impress girls. They loved the smell of the tobacco."

Satisfied that the fire in the stove will produce enough heat to keep the room comfortable for several hours, Negoita sits on a stool near his workbench and selects a fine Danish pipe—a far cry from what he smoked in Romania. "The only pipes that were available came from China," he says. "They were extremely cheap. They were made from cherry wood that was so heavily stained that you couldn't see the grain."

The tobacco Negoita bought in Romania was little better than the pipes. "There were two brands of Romanian tobacco available—Club and Pipa Noastra," he says as he fills his pipe with Mac Baren's Scottish Blend, his favorite. "They came wrapped in brown paper and they were the worst tobaccos ever."

Naturally, Negoita suffered tongue bite by smoking the horrible Romanian tobacco in the cheap Chinese pipes, but he continued to smoke. "I liked the ritual of pipe smoking," he says. "Filling a pipe with tobacco and then lighting and smoking it in the morning is a tremendous ritual. It slows your mind down and you start to plan the day. There's something magical about it. I do it every morning to help me focus."

One day, a friend gave Negoita some Amphora, which he had smuggled into Romania from Hungary. "It was wonderful," Negoita says. Impressed by the quality of Amphora compared with the Romanian tobacco that he had typically smoked, Negoita devised a plan to get his own non-Romanian tobacco. "I had a friend in Germany who was coming to visit us in the summer and I asked him to bring some pipe tobacco for me. He thought I was crazy but he brought me a can of Larsen."

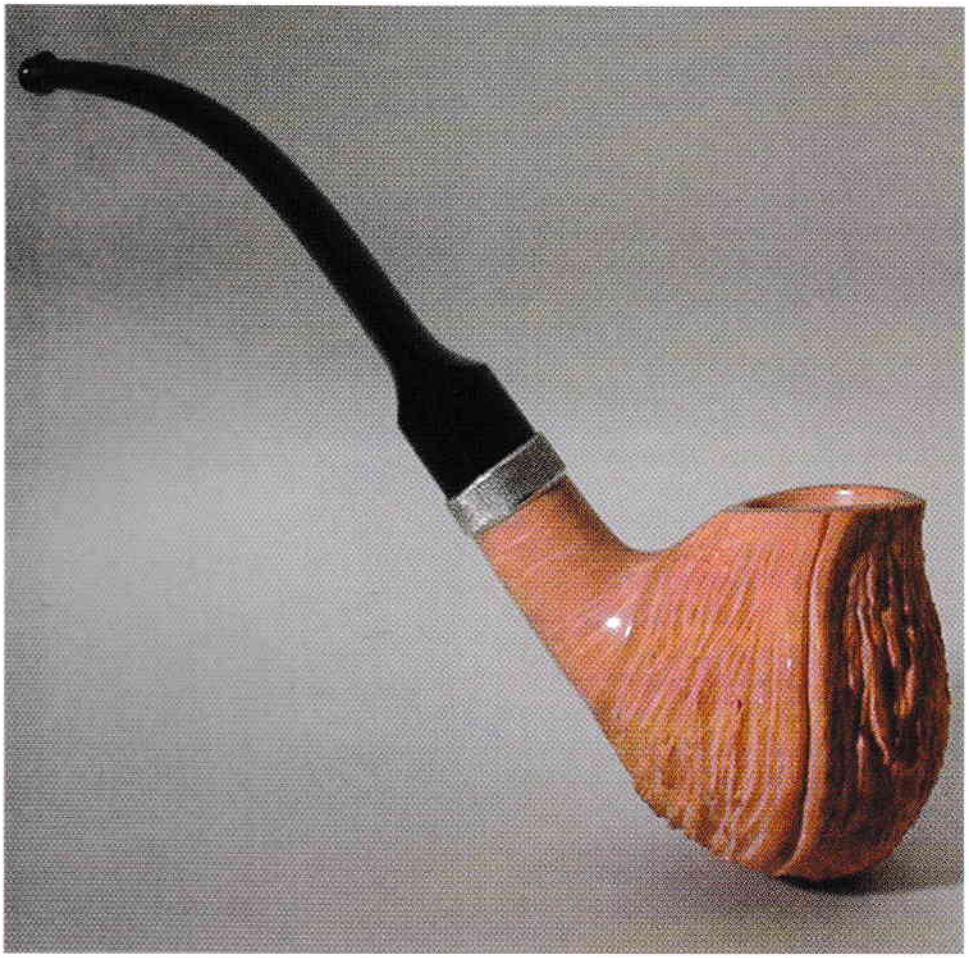
Negoita recalls that the Larsen tobacco became a treasure to him. "I loved it. I didn't just smoke it. I brought it to all of my friends and we all smoked it. It was like a party. We passed the can around and studied it and savored the taste of the tobacco."

After he had found an alternative to the Romanian tobacco, Negoita searched for alternatives to the Chinese pipes he smoked. He had seen magazine ads about making pipes, so he decided to use his woodcarving skills to fashion a pipe. "Briarwood was out of the question," Negoita says as he lights, tamps and then relights the tobacco in his pipe. "Although Greece was only a couple of hours drive away, it might as well have been on another planet."

With briar unavailable to him, Negoita experimented with all kinds of wood, but eventually determined that rosehip wood and cherry wood were the best materials available to him for pipemaking. "My father thought that I was crazy when I asked him to dig up all of these materials from his garden," he says. "I probably made between 20 and 30 pipes. They weren't good smokers but I was learning."

Negoita met other pipe smokers at Romanian art galleries where he displayed his work. He often traded pipes that he had made for some of the others' pipes, which included pipes made in Germany, Denmark, England and the United States. Slowly, he gathered an international pipe collection, but he wanted to be able to buy these pipes for himself. "I dreamed about coming to America and seeing a room filled with all of these pipes and I was able to buy them all," he says.

In 1989, Negoita's dream moved closer to reality. He sent a portfolio of his work to a fashion jewelry company in New York City and they offered him a job. "It was the only legal way that I could enter the country," he says. In October, he received his American work visa, but Romanian authorities didn't permit him to leave the



country. In December 1989, Romanians revolted against the Communist regime headed by Nicolae Ceausescu. Although everything changed following the revolution, Romanian officials remained reluctant to let Negoita leave. "They told me that our future would be great if we stayed in Romania."

He eventually convinced Romanian officials to allow him to leave, and in the spring of 1990, Negoita, Alexandra and Luka left Romania and settled in a small apartment in Washington Heights, a New York City neighborhood.

Negoita had left the Third World and landed in the center of Western civilization. Some people would have been intimidated by such a move, but not Negoita. "I was overjoyed," he says. "I walked around the city during my lunch breaks to learn my way around. It wasn't that different from Bucharest. Sometimes I felt that I was dreaming, and I was frightened that I would wake up in my bed in Romania. It took me a long time to realize that I was really here."

On his lunchtime exploratory walks, Negoita discovered several tobacco shops, including Ed Burak's Connoisseur Shop. But although he now lived and worked in America, he found that it was difficult to make ends meet. "I always went to the Connoisseur Shop to buy tobacco," he says. He had beautiful pipes there but I could never afford one."

One day, Negoita mentioned to Burak that he would like to make a pipe but he didn't have any wood. Burak sold him a block of briar for $30. "It was the first time I ever got to make a pipe out of briar," Negoita says.

Having developed his pipemaking skill on inferior woods such as cherry and rosehip, Negoita says that working with briar was like a dream. "I did the entire thing by hand. The smell of the wood was great." He made the pipe very short because he did not own a drill to make the draft hole. He filed the tenon by hand. It was truly a labor of love that seemed to take forever. "I couldn't wait to finish. As soon as it was smokable, I smoked it," he says laughing. "I finished sandpapering and polishing it long after I had begun smoking it."

Negoita bought other blocks from Burak and also got them from Pimo, a company that sells pipemaking kits. He never planned to sell his pipes; he made them only for himself. "I never thought that there would be a market for pipes until I discovered the Hudson Valley Pipe Club. I

was teaching jewelry-making at Westchester Community College in White Plains, New York, and a guy came in and asked if I could make a silver adornment for his pipe and I said that I could make him a completely new pipe. I was invited to come to some meetings and I came smoking one of my pipes. Some of the other members at the meeting asked me about it and they asked if I could make a pipe for them. Pipemaker Paul Bonaquisti; Bill Feuerbach, who owns Kaywoodie; and other members of the Hudson Valley Pipe Club have always given me critical feedback. I have learned many technical aspects to pipemaking thanks to their generosity."

A hobby that had begun in Romania to provide better pipes for himself had now turned into a business. Today, Negoita makes approximately 120 pipes a year, which he sells at pipe shows and on his Web site *www.atelierrolando*. Negoita gets briar from various sources in Italy and Greece, but he also owns some great dried briar that he bought from German pipemaker Bertram Safferling. "He was so kind to give me some of his finest blocks," Negoita says, rising from his stool and walking to his store of briar, which he keeps in a closet in his workshop.

After selecting a briar block, Negoita pulls cardboard cutouts of shapes that he has designed out of a plastic bag. He consults each one and selects a shape that he thinks will best complement the briar's grain. Most of Negoita's pipe shapes have come from objects that he has observed in nature. "I have always been fascinated by the union of the functional and the aesthetic in the natural world," he says as he traces the shape onto the briar and makes his initial measurements for the tobacco chamber and draft hole. "My pipes are functional shapes that are inspired by nature and influenced through my visual and esthetic education."

Although he may consult cardboard cutouts of shapes that he has previously made, Negoita views them as only a starting point. He knows that he will adapt the shape to satisfy the demands of the wood and of his imagination. "I like to do new things and I consider each of my pipes to be one-of-a-kind. Once in a while I do something that I've done in the past, but I always warn customers that it will be slightly different. I lose my enthusiasm if I have to make the same pipe over and over again."

Negoita cuts the wood and drills the tobacco chamber and draft hole with power tools. He then selects a vulcanite rod. Negoita purchases his vulcanite from Danish pipemaker Tom Eltang, who has also shared some of his pipemaking techniques with Negoita. Negoita cuts a four-inch section from the rod to make the stem. "Four inches for a stem is good. It feels comfortable in the mouth and in the hand," he says.

After drilling the hole for the stem, Negoita moves to his jewelry bench to begin the work of shaping the pipe's exterior. Up to this point, he has used power tools, but he performs almost all of the other work with hand tools. "I don't like to have machinery interfere with the creative process of pipemaking," he says, selecting a hand file from a large tin can.

He tapes 200-grit sandpaper to a sanding stick and aggressively attacks the bowl, sanding away a layer of wood. He then tapes finer grit sandpaper to the stick and removes another layer of wood. "This is the way I learned to work in Romania. It takes longer but it gives me better control of what I'm doing and I am able to make more intricate shapes," he says, pausing for breath before another round of sandpapering.

Negoita continues to file the pipe, stopping only after he has smoothed its surface with 800-grit sandpaper. Because he uses hand files, Negoita takes much longer to make his pipes than other pipemakers. However, he's comfortable with the methods he uses and he's not looking to change them, even if it meant that he could make more pipes. "I could not adopt other techniques for most of the shapes that I make," he says.

After a pipe has been finished, Negoita

Negoita's first pipes

rarely coats the inside of the bowl, preferring to leave the natural look of the wood untouched. "I will only do it if there's a tiny flaw that I think could develop into a problem, or if the pipe is stained black and I think that a black coating on the inside of the bowl would look good," he says.

Finishing a pipe doesn't give Negoita as much satisfaction at he gets from the shaping process, but he likes each step and puts his full concentration on the task at hand. "I never have a finished pipe in my mind. Each step is its own job and I concentrate on doing it. If I tried to figure out how much a pipe might sell for, a drill bit breaks or a flaw in the wood appears and ruins the pipe. It's like magic, so I never get ahead of myself."

It's appropriate that Negoita would use the word magic when talking about making pipes. His style is informed by a certain sense of natural mysticism and he talks about the ritual of making and smoking pipes in a tone that approaches reverence. An artist before becoming a pipemaker, Negoita is tackling a bold, new approach to pipemaking—one that effectively combines the functionality of smoking with the aesthetics of fine sculpture. ***P&T***

Nomenclature

Negoita grades his pipes in three categories, Good, Very Good or Excellent. Pipes that do not meet these quality standards are thrown out or remain part of his personal collection.

Negoita stains very few of his pipes black, the rest he polishes to maintain the wood's natural appearance.

Having been trained as a metalsmith, Negoita uses different techniques to embellish his pipes. He is very careful not to overwhelm a shape, but rather complement it with a metal accent. As many of his shapes have an organic flow, the silver or mokume [a Japanese alloy that can have a wood-grain effect] inlays follow the shape by being integrated into it rather than by just decorating the pipe.

Negoita stamps all the pipes with "Atelier ROLANDO" and the year of its production. He photographs and keeps a record of all pipe designs that he has created in a catalog. Each new shape gets a number such as "AR001," "AR 002," etc. The catalog now has 231 different designs.

Rolando Negoita's pipes are available for purchase at *www.atelierrolando.com*.

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Ed Lehman:

Pipe World Says Goodbye to Collector and Friend

The pipe world, and the whole world for that matter, lost a giant of a man when Ed Lehman passed away on March 27, 2004.

Ed was a devoted husband to his charming wife, Lillian, an adoring father to his five beautiful children and a gentle and loving grandfather to his 12 fortunate grandchildren. He was also an accomplished attorney—one of the best in his field of intellectual property rights.

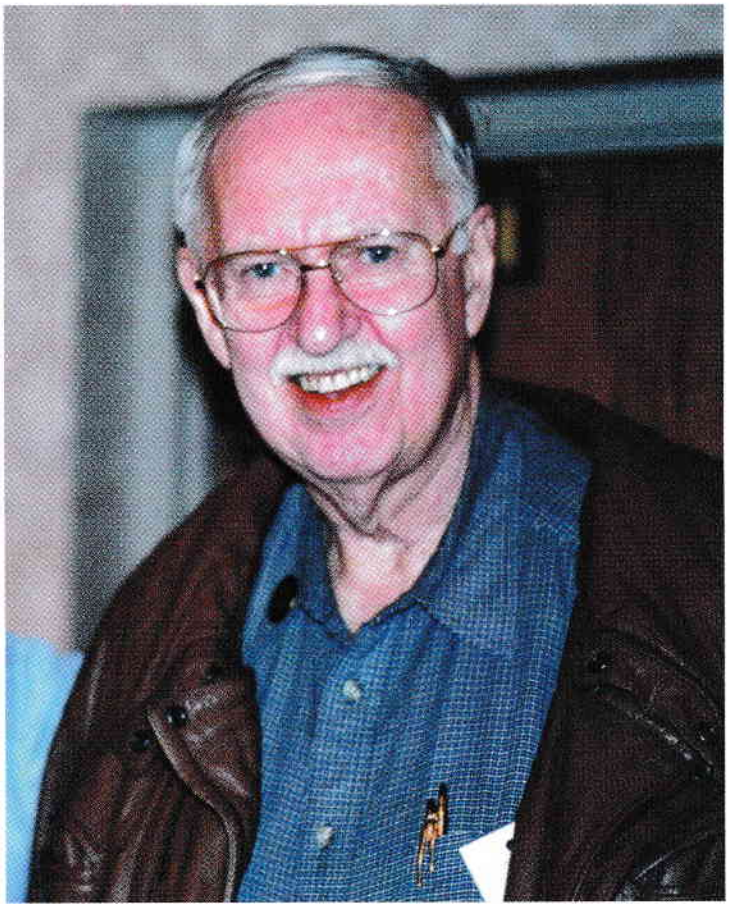
But Ed's private passion was pipe collecting. His love of pipes was something he didn't talk about much in his professional settings, but he always looked forward to getting home, loading one of his beloved Red Barks with aged Virginia tobacco, lighting up and relaxing, at peace with the world.

My own relationship with Ed began more than four decades ago. My parents knew Ed and Lillian because they belonged to the same Catholic parish in Winnetka, Illinois. My youngest brother, John, was best friends with Ed Lehman Jr., who is now head of his own law firm in Beijing—one of the largest and most successful law firms in all of China.

John told me that some of his favorite Saturday nights in high school were spent at the Lehmans' house, where Ed would make pizza for a half dozen "starving" teenage boys. "One of his favorite comedians was W.C. Fields, which is no surprise, because they have the same sense of humor. He would tap his knife on the kitchen counter like a drummer and say, smiling, 'Git outta my kitchen! Git outta my kitchen!'"

John kept prodding me to get to know his friend Ed's father. "I think Mr. Lehman has more pipes than you do," John told me many times during the 1980s. So finally, about 15 years ago, I called Ed to introduce myself as a pipe collector, and he said, "It's funny—I was thinking about calling you because it's so rare that two people from this area are fanatical pipe collectors."

We hit it off immediately, and from that day until last fall, when he told me he was gravely ill (and I did not want to disturb him), we talked at least once or twice every week. And, of course, all we talked about was pipes! It was amazing how we could disagree on almost everything in terms of personal taste—Ed liked long pipes while I liked short ones; he liked straight Virginia while I liked Latakia; his passion was high-grade Dunhills while mine was high-grade Danish (I could go on and on!)—yet we were always very close, laughing, swapping stories, comparing ideas, and just having fun.



I remember attending the RTDA Show in Chicago with Ed about 10 years ago. After the show we decided to take a taxi to the train station. At that point, neither of us was smoking because we had smoked all day—and we had been around a thousand other pipe and cigar smokers, so of course our clothes and hair smelled of smoke. The cab we got into was absolutely filthy—the driver looked and smelled like he hadn't bathed in a month.

After driving one block, he started sniffing the air very dramatically. He pulled the car to the side of the road, turned around and said, in an incredibly self-righteous tone, "There's no smoking in this cab!"

Ed and I burst out laughing! We somehow managed to convince the man we were not smoking, but when we were on the train we couldn't help but see that our world really had been turned upside down—where a smelly cab driver would feel moralistic in lecturing the people paying his fare.

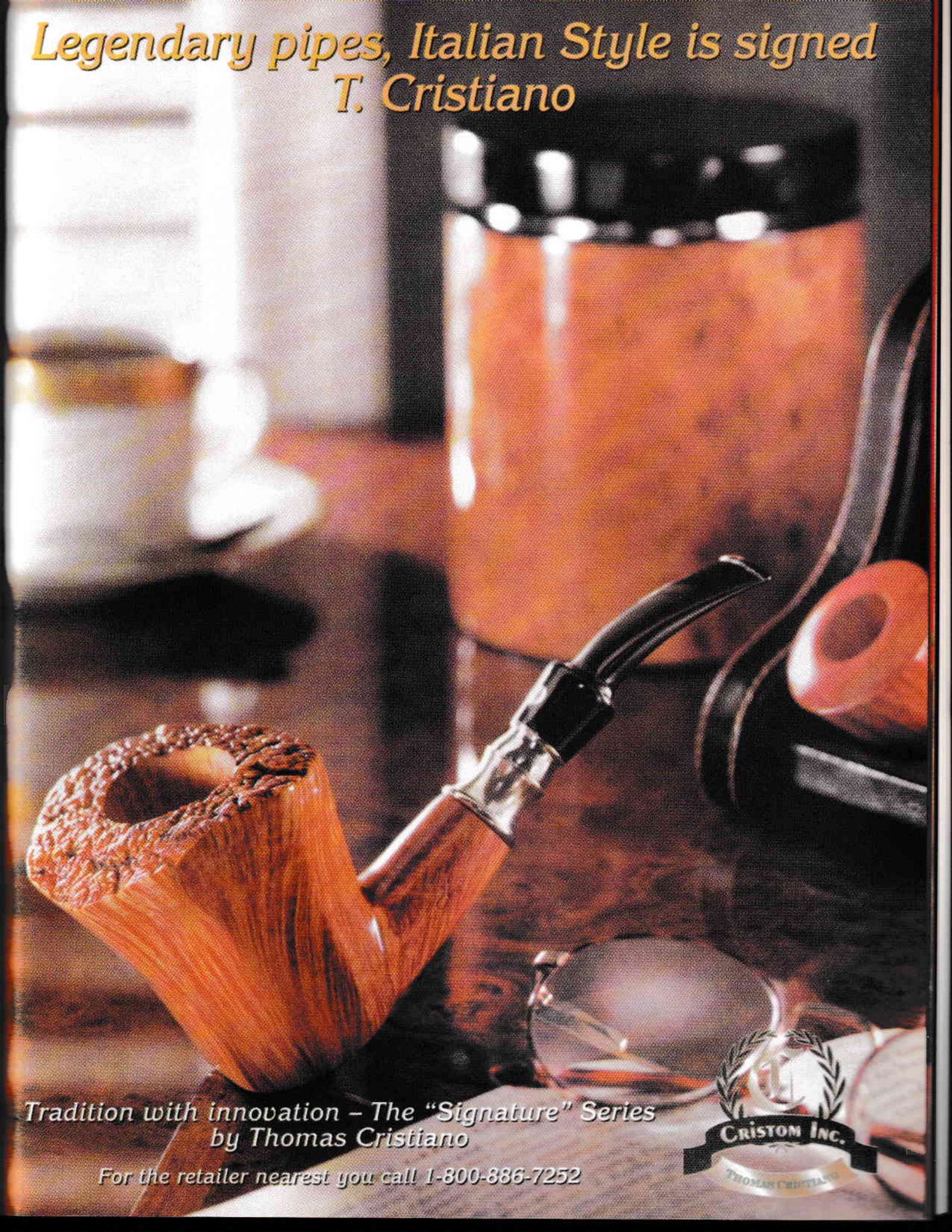
Very profoundly, Ed asked me, "Do you realize that if Winston Churchill and FDR had hailed that taxi, that driver would have felt justified in kicking them onto the street because they smoked? What is happening to the world?"

But despite the serious undertone, Ed's sense of humor dominated his personality. He was brilliantly funny. But Ed was never one to try to become the center of attention. He had a quiet charisma that attracted people to him. He loved the camaraderie, and his pipe-smoking comrades, so to speak, loved being with him. I can't remember meeting anyone who was a better listener. Ed was genuinely concerned about other people. Kindness was at his core.

He once wrote a perceptive article for *Pipe Friendly* about why pipe shows were so important to him—because of the warmth, friendships, trading, acquiring, selling, investigating new and old products—and just having a blast!

The world is so much better because he lived, but his absence creates a painful emptiness for everyone who knew him.

—Rick Newcombe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Mixture No. 7 - For Butera

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P&T Design/Carving Contest

Pipes and tobaccos magazine, in a joint venture with the pipe company Butz-Choquin of France, is sponsoring a very special pipecarving contest this year. Entrants will design and carve a working briar pipe. The winner will be announced in October 2004 at the CORPS Pipe Show in Richmond, Virginia, and in the Winter 2005 issue of *Pipes and tobaccos*, with photos of the top 10 pipes as well as the most interesting entries received. The names of the carvers will be included with the photos.

The winner of this contest will receive $1,500 worth of top plateau briar from Butz-Choquin. BC will also reproduce the winning pipe for distribution and sale on five continents, with the designer's name stamped on each pipe and a brochure in each special presentation box describing the origin of the pipe and giving information on the winning designer. How would you like to see an entire line of pipes with your name on them? You will be known to smokers and collectors everywhere.

The winning entrant will be flown to Saint-Claude, France, and lodged there at the expense of *P&T* and Butz-Choquin (coach airfare and hotel lodging will be provided—meals will have to be purchased by the winner), where he or she will be inducted into the prestigious Confrérie des Maîtres Pipiers de Saint-Claude (Brotherhood of Master Pipemakers of Saint-Claude).

Nine runners-up will receive a prize donated by *P&T* advertisers (photos below).

This contest is open to both professionals and amateurs and is limited to one entry per person. Your entry should be a creative new shape or a modified traditional shape—we're looking for something new, but not outlandish. It will be mass-produced by Butz-Choquin, but that does not mean it can't be asymmetrical—BC artisans can certainly reproduce unusual shapes.

Because the shape is the primary consideration for this contest, flaws that occur in the briar will not detract from the judging of the pipe, though we do expect good craftsmanship and the best presentation of the pipe possible. So even if you have a pipe with a small fissure running down the side, please sand and finish the pipe appropriately. The design should also reflect the potential for good smoking quality, so be careful of convoluted shapes that may require odd engineering that could reduce smoking quality. The shape should also be one that will work for different finishes, including smooth, sandblasted and rusticated, and for different stain colors, though the pipe you enter may have any finish or texture.

The size of the pipe must fall within specific parameters. The length of the pipe, including bowl and shank (but excluding the stem), may not exceed 3.39 inches (8.7 centimeters); the height of the bowl may not exceed 2.05 inches (5.25 centimeters), and the outside diameter of the bowl may not exceed 1.77 inches (4.55 centimeters). The stem may be whatever length you choose, and it may be made of either vulcanite or acrylic.

Send us photos of your pipe (our address can be found on page 4), postmarked no later than Aug. 16, 2004. Please have a ruler or other measurement device in the photo so we can determine the pipe's size. From the photos we will decide which pipes should be forwarded to us, and from those pipes we will choose 10 to send to Butz-Choquin for the final judging. We will return the pipes after the CORPS Pipe Show. We have not lost a pipe yet, and will insure the parcels for $200 each, but cannot be held otherwise responsible for any pipes lost or damaged in shipping. ***P&T***

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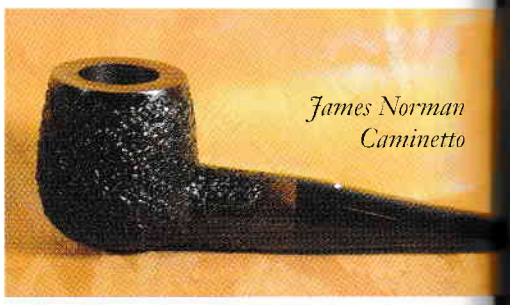
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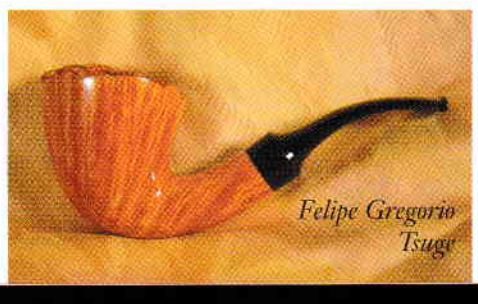
Rinaldo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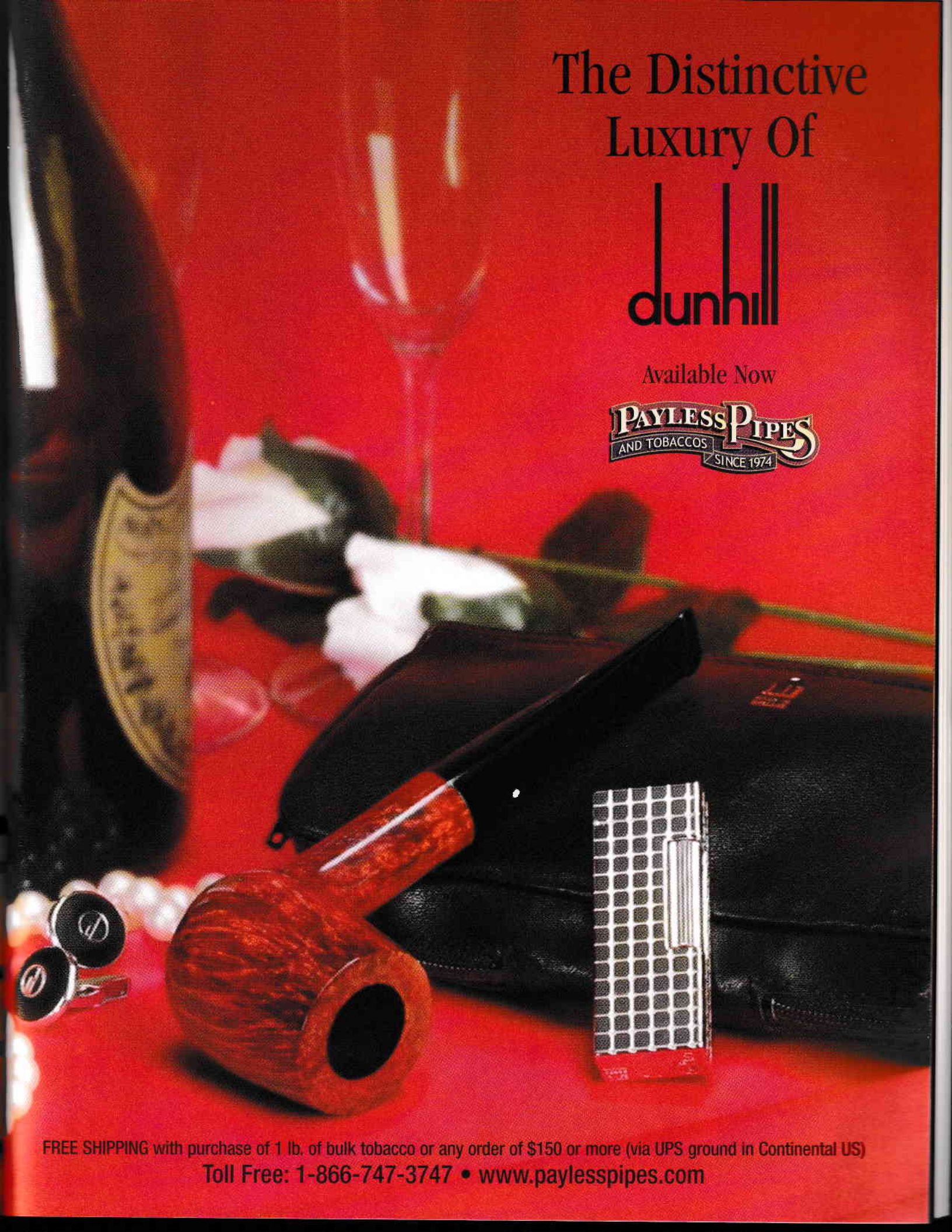
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TRIAL BY FIRE

by William Serad

L. J. Peretti is a fixture in the life of Boston pipe smokers, and has been since 1870. From their store at the quaintly accurate address of 2 1/2 Park Square, Boston, MA 02116 (800.797.9557 or www.ljperetti.com, *FYI), their reputation and fine products reach well beyond the confines of New England to the outermost parts of the pipe world. They have an exceptional line of blends, representative of the 150,000 they have custom-blended for discerning customers desirous of just the right thing, some of which I bring to your attention here. There are many more in their repertory. Rather than be redundant, of all those herein reviewed, I would say upfront that they are all clean-burning and consist of high-quality leaf. They are for real tobacco lovers, being singularly unadulterated with flavorings. I am reviewing only part of their line, and they are for matured and developed tastes. So if those are what you have or are what you would like to have, read on.*

Blends #101 and #111

But for the addition of an Irish aromatic agent (meaning what, I don't know, but present in #101 and not in #111), these are the same blend of eight tobaccos. Chopped and chunked leaf may be scooped into the bowl as with #333, so charging your favorite pipe is easy, with little risk of too tight or too loose a pack. It lights easily, so don't puff excessively to get it going, or a heated moment will develop that could be avoided. The flavor is rich with Burley and the tinkling of lighter Virginias augmented with a wafting of condimental leaf. Any sized pipe is a good size for this, and it is kind to the briar. The aromatic agent in #101 is so easy, faint and companionable that even the aromatiphobe would still like it, and I think that is my preferred incarnation. Recommended for the fan of American blends, even more for those seeking an aroma from the old sod.

Blend #333

An interesting crimp-cut Burley blend, this is an old-fashioned delight. It has a slight casing that gives it a fine room note, and doesn't pack as much as just

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requires scooping into the bowl, like many of the grand old blends of yesteryear. It lights on a single match, and is a cool burn to the bottom, which exhibits no bitterness that Burley blends can come to. An exceptional example of classic Burley in a classic presentation is not often found today, and for the Burley fan recommended.

Blend D-7485

Originally blended for the late Hon. Ramsay MacDonald, this is a complex blend with many facets. It is mostly a medium brown with lighter leaf and a smattering of dark in a variety of ribbon lengths. The flavor is real tobacco, and it can have an edge if puffed too hard. With restraint, however, the flavor is wonderful. This is clearly a blend of which one would not tire easily. Not strictly an English, this has that Burley richness that Americanizes it.

British

In a realm (not England) where there are perhaps too many worthies, and certainly too many unworthies, this deserves a place for consideration. Cool where there could be heat, this is a finely tuned British racing car. The usual components of a Virginia base, Latakia and Turkish are all here, but in excellent balance and fully attuned to working together. The overall effect is flavorful and quite delicious. Is this my favorite English? No, I don't think so. But this is worth counting among the many variations that the English fan should consider. It is simply so well done that you must give it a go. Clean-burning to the pipe and palate, flavorful all the way down, this has no unpleasant surprises. Good form, and recommended.

Century

Formulated for the 100th anniversary of Peretti, this is a sophisticated blend of subtle tastes from many different types of leaf. With rich Virginias, Latakia and Orientals, this seems to have a Burley note as well. It is absolutely cool, even under inattentive, agitated puffing, and a masterful American blend. The flavor is unflagging, round and full, but never overwhelming in that way that causes sensory fatigue. All in all, for the sophisticated in tastes, highly recommended, and I think my favorite in the group.

Midnight

Black as its name, at a glance Midnight is fearsome-looking indeed. But at the match, this may very well become your best friend. The base of black Cavendish smooths out and sweetens the rest of the dark leaf and the healthy dose of Latakia. The overall effect is smooth and elegant, and the flavor keeps the underlying sweetness all the way through. The other ingredients provide a kind of smoky counterpoint, with a meandering richness characterized by the Latakia. This is a winning and tasteful blend, so do not be put off by looks alone. Recommended as something different and worth a try for those looking for such. ▶

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FINE TOBACCOS

The Pride of Loch Lomond

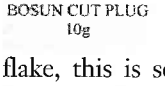
A classic Scottish blend, in the sense that I know Scottish (not Scottish flake or the like), this is composed of richly flavorful Orientals and black Cavendish, for an exotic sweetness. The blend is not especially heavy among things of its genre, rather a light to mid-weight of its sort. The balance is very fine, and nothing stands out of line in the array of flavors. The sweetness is just right, the Orientals just right, and the Latakia is a constant factor without overpowering the rest. All in all, an all-day Scottish blend that could be a constant companion if you are looking for something of this sort.

• • •

Here are a few Gawith Hoggarth blends that did not make it into the last issue:

Top Blackcherry

This is clearly high-quality leaf, and the topping, I presume, is meant to appeal to the American palate. I must not have an American palate. The underlying leaf is fine, and burns cleanly and well. The aromatic note is unnecessary, and this would be best without it, if you ask me. That said, it has merit, and if you really want a high-end cherry blend (is such a thing possible?), this is certainly it. I think this approaches my favorite cherry blend, Rattray's Terry Red, in quality of flavor. Climb up the cherry tree and give it a try.



Bosun Cut Plug

A classic Lake District flake, this is scented and reminiscent of Bourbon (Bond) Street on this side of the pond, in this case using cloves and other essences. Cool and naturally sweet from the Virginias, mixed with the dark-fired leaf from India (ah, the fruits of empire!), Bosun is very flavorful and aromatic in the antique manner. Not overwhelmingly scented, this is thoroughly enjoyable.

Balkan Mixture

A dark and heavy blend, Balkan Mixture is mostly dominated by the Latakia. It is presented in a very fine shag cut. Unchanging down the bowl, it doesn't develop much, nor does it stint in flavor either. Balkan is for the Latakia fan, really, but not necessarily for the Balkan fan looking for pungent Orientals.

Scotch Mixture

I understand that this is the most popular Latakia blend in Europe. "Scotch" is something of a misnomer to me for this blend. The name would make me think that it is a pale, sweet flake or a heavy English with a significant black Cavendish component. Actually, this is an English-style blend in my book, with mostly Virginias, some Burley with Latakia, and the expected black Cavendish, but fundamentally unremarkable if you are seeking a big flavor experience. On the other hand, if what you want is a comfortable, cool, all-day smoke, then this would fit the bill. It seems like a light casing is discreetly employed, but the overall effect is very fine. It won't overwhelm your taste buds, but it will be friendly to them throughout your day. If anything, this reminds me of Middleton's Walnut (named for a street in Philadelphia, not a flavoring), without the Oriental component beyond Latakia. Recommended for all-day puffing.

Brown Flake

This is a dark, heavy flake at the lower range of Virginia flavors because of some stoving and the addition of a bit of Burley. Brown flake is relatively cool for something this sweet, but not noticeably sweetened. Slow-burning and constant in flavor, it just gets sweeter down the bowl. By halfway through, it settles into a comfortable place and stays there, but the richness never lets up. This is very enjoyable, and seems unaffected by variations in pipe design. Highly recommended for the dark-flake fans.

• • •

To round out this issue's reviews, two more Tavern Tobacco Co. reviews. We failed to mention in the last issue that Tavern Tobacco is a subsidy of Knoxville Cigar Co. Additional information may be obtained by visiting http://www.knoxcigar.com/tatocopito.html *or by calling 888.676.3549.*

Coventry Arms
I was all set to dislike this, when the flavor intervened. Opening the tin, it looked like mostly black with some lighter browns, reflecting the components of Virginia, black Cavendish and Burley. It smells like a number of other aromatics, and is somewhat sticky in loading a bowl, leaving my fingertips unclean. At the match, flumes of smoke erupt with the smell of things baking in the oven. Then, the surprising flavor rolls over the tongue. This tastes good—very good, in fact. It tastes good all the way down, and is clearly a superior aromatic, having sweetness, coolness, a wonderful room note, and a relatively clean burn, too. If you're looking for something of this sort, this is highly recommended. Even if you're not, give it a try. This is tobacco, friends, real tobacco, and the aroma may win over some of the cranky people out there, too.

Summit Hill Pub
The aroma upon opening the tin is nothing to write home about, but please proceed. At the match, the initial flavor is not pleasant, either, but again, press on. After the briefest of moments, the chocolate comes through, with a delicate hint of the cherry in the background. Summit Hill Pub requires a little patience to get to the good parts, but it is worth the wait. The underlying tobacco flavor is good, the chocolate is grand, and the cherry is just right. A very nice, cool bowl suited to social occasions. ***P&T***

Pipes AND TOBACCOS
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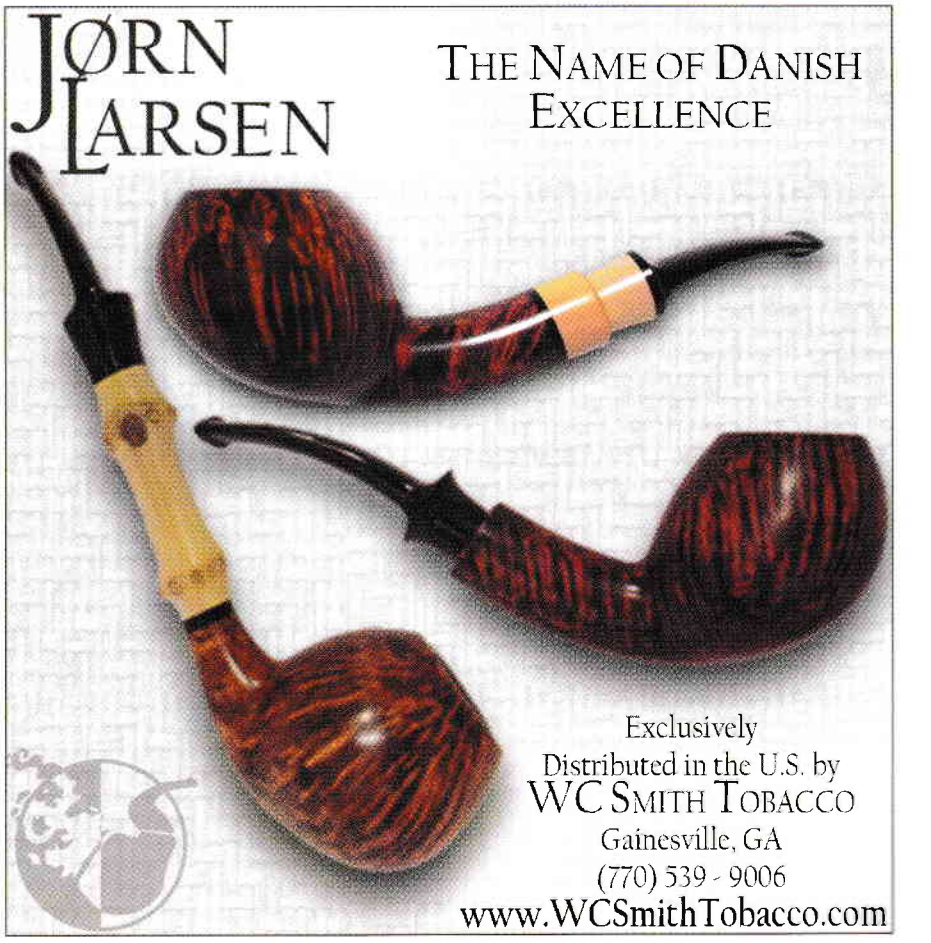


Hines Mixture

The culmination of more than 150 years of blending experience is found in Hines Mixture. Marrying red and bright Virginia, Burley, and black fire-cured Cavendish tobaccos with a secret Coconilla flavoring formula makes Hines Mixture a great all-day smoke with a wonderful room aroma.

Hines Mixture and other fine tobaccos are made by House of Windsor. To locate a retailer near you who sells Hines Mixture, contact American Western Cigars/ House of Windsor at 2575 Queen City Ave., Cincinnati, OH 45238; phone: 800.870.3128; fax: 513.62.8808; e-mail: *larry.awc@fuse.net*.

Neerup

Pipemaker Peder Christian Jeppesen learned his craft by working with Erik Nording for many years before starting his own line of pipes. Moderately priced and available in retail shops nationwide, Neerup pipes come in a variety of finishes. The "Selection" series has an option of coming with an extra mouthpiece in a different material, shape and length. Neerup pipes are distributed by XYZ Direct, 1700 Cumberland Point Drive, Suite 2, Marietta, GA 30067; telephone 770.951.2800.

Erik Nielsen Pipes

Working under Kurt Balleby's tutelage, Erik Nielsen honed his pipemaking skills. He now has his own workshop. Erik Nielsen pipes are made from the very best plateau briar and are fitted with hand-cut stems.

Erik Nielsen pipes are available from Rolf Osterndorff at Piepenhoeker at Suedersteinstrausse 16, 27472 Cuxhaven, Germany; phone: 49.4721.44.61.29; fax: 49.4721.44.61.28; e-mail: *info@piepenhoeker.de*; Web site: *www.piepenhoeker.de*.

Laguiole Pipe Tools

Drawing on more than 200 years of tradition, Forge de Laguiole pipe tools are handmade and beautifully unite form and function. Laguiole pipe tools feature a dull scraper blade and a reamer tucked along the side. The tail of the tool is flattened to be used as a tamper.

To locate a Laguiole pipe-tool retailer near you, contact Euroblade at 2922 Evergreen Parkway, Suite 307, Evergreen, CO 80439; phone: 800.706.0183; fax: 303.679.2839.

Red Cloud's Pipe

A *History Detectives* viewer in California owns an American Indian pipe. Family legend suggests the famous American Indian chief Red Cloud gave the pipe to her ancestor. The viewer knows her great-great-grandfather was the government's agent who moved Red Cloud's Oglala Lakota tribe to the Pine Ridge Reservation in South Dakota. But would Chief Red Cloud give such a gift to a U.S. government official? The quest for the answer will take viewers back to the turbulent days of the 1870s, and the team uncovers a battle of wills and political scandal reaching the highest levels of government that still reverberate today.

History Detectives, which premiered in July 2003, explores the stories behind historic sites, artifacts and tall tales told in cities across the country, with the help of an inquisitive team of fact-finders with an uncanny talent for uncovering the truth. The episode featuring Red Cloud's pipe is scheduled to air on PBS on Monday, June 21. Check your local listings for air times.

JIRSA PIPES

Long on tradition and quality, Jirsa Pipes offers many unique and traditional shapes. Choose between rustic, sandblast, smooth mahogany or smooth natural finishes, all available in more than 50 different shapes.

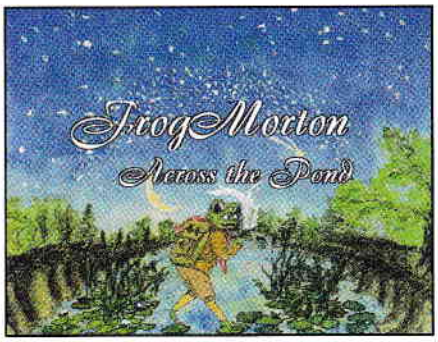
Master carver Oldrich Jirsa and his production staff combine old-world craftsmanship and creative design to make Jirsa pipes among the finest pipe values today. Sit back and enjoy one of Europe's best-kept secrets. Jirsa pipes are now available in the United States, imported and distributed by Pipe Trends. For additional information, telephone 800.783.9085 or e-mail Pipetrends@cox.net.

PIPE STUFF

Stanwell's Lord pipe

Stanwell's Lord pipe brings J.R.R. Tolkien's Lord of the Rings saga to life. Inspired by Tolkien's work, the Lord pipe is a natural finish Churchwarden-shaped briar pipe. The longer Lucite stem helps Lord pipes deliver a cool and dry smoke. Only 300 of the limited-edition Lord pipes are being made, and they are available in both smooth and sandblast finishes.

Stanwell pipes are available at fine tobacconists nationwide. Contact Music City Marketing to locate a Stanwell retailer near you at 477-B McNally Dr., P.O. Box 111389, Nashville, TN 37222; phone: 800.251.3016; fax: 615.832.0785; e-mail: *rdoherty@MusicCityMarketing.com*; Web site: *www.musiccitymarketing.com*.



McClelland Syrian Latakia Blends

McClelland Tobacco Co. has released four new Balkan-style blends that use top-grade Syrian Latakia: Rose of Latakia, Syrian Full Balkan, Syrian Super Balkan and FrogMorton Across the Pond.

To find a retailer near you who sells McClelland tobaccos, contact the company at P.O. Box 7005, Country Club Station, Kansas City, MO 64113; phone: 888.213.8207; fax: 816.474.1666.

PIPE EVENTS

CORPS Pipe Smokers' Exposition and Celebration
The Conclave of Richmond Pipe Smokers will host its 20th annual Pipe Smokers' Exposition and Celebration on Oct. 1-3, 2004, at the Holiday Inn Select-Koger South Conference Center, 10800 Midlothian Turnpike, Richmond, Virginia. Call the hotel at 804.379.3800 and mention CORPS for special room rates. For more information, contact CORPS at P.O. Box 34023, Richmond, VA 23234; 804.342.0761; *conclave@corpipesmokers.org*.

European Pipe and Tobacco Show
The second Annual European Pipe and Tobacco Show will be held Aug. 13-15, 2004, at the Kurparkhalle in Cuxhaven, Germany. For more information, visit the show's Web site at *www.piepenboeker.de*; e-mail: *info@piepenboeker.de*.

Milwaukee Pipe Show
The Milwaukee Area Pipe Society will host its fourth annual pipe show on Saturday, July 24, 2004, at Pistol Pete's Neighborhood Grill, 16755 Lisbon Road, Brookfield, WI 53005. For complete information, contact the Milwaukee Area Pipe Society, P.O. Box 174, Elm Grove, WI 53122-0174, or *info@milwaukeeareapipesociety.com*.

New York Pipe Shows
The New York Pipe Club presents two more shows for 2004. Show dates are May 28-29 and Sept. 3-4. For more information, contact Richard Esserman at 212.922.2656; e-mail: *resserman@unicefusa.org*.

North American Society of Pipe Collectors Pipe Show
The 2004 North American Society of Pipe Collectors Pipe Show will be held from 9 a.m. to 5 p.m. on Saturday, Aug. 28 at the Ramada Plaza Hotel at 4900 Sinclair Rd., Columbus, OH 43229. Call the hotel at 614.846.0300 and mention the show for special room rates. For show information, contact Bill Unger, P.O. Box 9642. Columbus, OH 43209; 614.252.2904; *bill@naspc.org*.

Northern California Pipe Show
The Sacramento Pipe Collectors' Assembly, the Fresno Pipe Club and the Peninsula Pipe Club will host the seventh annual Northern California Pipe Show on Saturday, Nov. 13, 2004, from 10 a.m. to 6 p.m. in the training room of the Clarklift Team Power Forklift dealership at 8111 Fruitridge Road, Sacramento, California. Contact Gary Malmberg, 916.422.6027; *gmalmberg@earthlink.net*. Web site: *www.secondhandsmokes.com/ncps.html*.

Washington D.C. Pipe Show and Swap
The third annual Washington D.C. Pipe Show and Swap will be held Saturday, July 10 from 9:30 a.m. to 4:30 p.m. at the Washington Dulles Holiday Inn, 1000 Sudly Rd., Dulles, VA 20166. For more information, contact Randy Evans at *raevans@outdrs.net* or at 703.220.8160.

PIPE CLUBS

Arrowhead Pipe Club
Contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

Atlanta Pipe Club
Second Tuesday of the month at 7 p.m. at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Contact Joyce White at 404.329.0088 or Michael Shawn Stanton at *latakia@fineprintstudio.com*.

Briars Club
Hawthorne, New Jersey's Briars Club meets on the second Thursday of the month at 6 p.m. Location is subject to change. For meeting or club information, contact Howard Gutenstein at 845.433.3598; *briarsclub2001@yahoo.com*.

Briars Club of Rome
Meets every Wednesday. All members receive 25 percent off all pipe accessories and tobaccos at Old Havana Cigar Co. in Rome, Georgia. For information, contact Steven McDowell Jr. at 706.295.0546 or *oldhavana@bellsouth.net*.

Briar Squires Pipe Club
Second Monday of the month at 7:30 p.m. at Hops Grill and Bar, 9826 San Jose Blvd., Jacksonville, Florida. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. Contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32236; Cy Jones at 904.739.8190; or Clif Byrd at *crbyrd@bellsouth.net*.

Broad River Smokers' Conclave
Second Thursday of the month at Tobacco Road Smoke Shop in Shelby, North Carolina. Contact Chris Tallent at 704.487.7868; *brsc@wncnet.com*; *www.wncnet.com/smokeit*.

Burlington Pipe Club
First Thursday of the month at The Black Bull, 1124 Guelph Line, Burlington, Ontario. Contact Phil Raney at 519.754.1148.

Calumet Pipe Club
First Thursday of the month at 6:30 at The Humidor Pipe Shop, 2502 Memorial Parkway in Huntsville, Alabama. Contact Robin Morgan at 256.539.6431.

Capital Area Pipe Smokers (CAPS)
Third Wednesday of every other month in the Washington, D.C., area. Contact Randy Evans, *raevans@outdrs.net*; Brian Siravo, *CAPSpipeshow@aol.com*; or *Caps_pipe.tripod.com*.

Central Florida Pipe Club
Last Thursday of the month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. Contact Don Hockman Jr. at 407.647.3200; *orlandopipe@yahoo.com*.

Central Oklahoma Pipe Enthusiasts (COPE)
Second Thursday of the month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Contact COPE, P.O. Box 7034, Moore, OK 73153; or *jhaldeman@bix.com*.

Chesapeake Pipe Club
Second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road, Towson, MD 21234. Call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
Third Wednesday of the month at 7 p.m. at Finnegan's Wake Pub, Third & Spring Garden Streets, Philadelphia, Pennsylvania. Contact Bob Page at 215.567.2972 or *rpage@classicalguitarstore.com*.

Conclave of Richmond Pipe Smokers (CORPS)
Meets the third Tuesday of the month at various Richmond, Virginia-area restaurants and pubs. Contact CORPS for the location of the next meeting at 804.342.0761; e-mail: *conclave@corpipesmokers.org*; Web site: *www.corpipesmokers.org*.

Confrere of Indiana Briar Friars
Contact Stephen Williams at 765.282.0229.

CT Area Pipe Society (CTAPS)
New club seeking members. Contact Rick Olszewski at CT Area Pipe Society, 84 D'Amato Lane, Bristol, CT 06010; phone: 860.983.3018; *www.ctaps.org*; or *membership@ctaps.org*.

Connecticut Valley Pipe Club
For information and meeting times, contact Dock Perry at 413.789.2153.

Croft's Burley Burners
First Saturday of the month at Croft's Pipe & Tobacco Shop, 4722 Richmond Ave., Houston, TX 77027. Call 713.850.8091 for more information.

Dallas/Fort Worth Pipe Smokers Club
Third Monday of the month at 7:30 p.m. at various locations in the Dallas/Fort Worth area. For more information, contact Ed Price at *epr065@airmail.net*, or visit the club's Web site at *www.web2.airmail.net/epr065/dfwpipe*, or its chat room at *www.groups.yahoo.com/group/DFWPipesmokers*.

Fresno Pipe Club
Third Sunday of the month at 6 p.m. at Hardwick's Briar Shoppe. Contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; 209.228.1389; *dpitts@gte.net*.

Great Northern Pipe Club
Third Sunday of the month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minnesota. Contact Tony Espeseth at 715.595.4666 or check out the club's Web site at *www.greatnortherpipeclub.org*.

Greater Kansas City Pipe Club
Third Thursday of the month at Cigar & Tabac, 103

Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. Call Mark Sull at 913.362.7864 or e-mail the club at *gkcpc@yahoo.com*.

Hudson Valley Pipe Club
First Wednesday of the month at 6 p.m. at Copperfield's, Route 44, Millbrook, New York. Contact Rob DiStasio at 914.533.6696 or *recoil@optonline.net*.

Kentuckiana Pipe Smokers' Club
Second Sunday of the month. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; or *iapsc.net/html/kps1.html*.

Knoxville Area Pipe Smokers (KAPS)
Third Thursday of the month at 6:30 p.m. Contact *www.knoxareapipesmokers.org*; or Randy Pedigo at 865.637.7565 or *repedigo@bellsouth.net*.

Memphis Area Pipe Smokers (MAPS)
Third Tuesday of the month at 7 p.m. in the cigar lounge at the Marriott Hotel, 2625 Thousand Oaks Blvd., Memphis, Tennessee (near I-240 and Perkins Rd.). Contact Bob at *info@pipeclub.org*; *www.pipeclub.org*.

Milwaukee Area Pipe Society
The Milwaukee Area Pipe Society meets at 7 p.m. on the third Thursday of each month at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wisconsin. For information, *info@milwaukeeareapipesociety.com*, or visit the Web site at *www.milwaukeeareapipesociety.com*.

Mt. Town Society of Kapnismologists
Mt. Town Society of Kapnismologists meets the first and third Thursday of every month at 8 p.m. at Smokers Club, 100 S. Mission St., Ste. C, Mt. Pleasant, MI 48858. For information, contact Dave at 989.775.8536 or *mandogart@hotmail.com*.

Nashville Area Pipe Smokers (NAPS)
Second Tuesday of the month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place, Nashville, Tennessee. Contact Chuck Horvath at 615.790.9582; *chuck.horvath@us.army.mil*.

New York Pipe Club
First Tuesday of the month at Connolly's Pub and Restaurant, 121 West 45th St., at 6 p.m. Contact the club's Web site at *www.newyorkpipeclub.com*.

Nordic Smokers' Guild
Contact President Leif Slot, Florsgade 7, 3 th, DK-2200 Copenhagen N, Denmark; *ls@n-t.dk*.

North Georgia Pipe Club
Third Thursday of the month at 6:30 p.m. at Smitty's Tobacco, 975 Dawsonville Hwy., Gainesville, Georgia. Contact Clark Smith at 770.539.9006; *wcsmith1@bellsouth.net*.

North Oakland Tobacco and Pipe Club (NOTPC)
First Thursday of the month at 7 p.m. Meeting locations vary in the Metro Detroit area. Contact Terry McGinty at 248.471.0195; *tmcginty@ameritech.net*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. Contact Dick Alexander, c/o Tobacco Plus-Midway Plaza, 1998 Highway 62/412, Hardy, AR 72542; 870.856.4100 or 870.856.4433.

Northeast Wisconsin Tobacco Society (NEWTS)
Third Monday of the month at 6 p.m. at the Titletown Brewing Co. Contact Todd R. Jerabek at *tjerabek@frontiernet.net*.

Old Pueblo Pipe Club
Third Wednesday of the month at 7 p.m. at local shops. For more information, check the schedule at *www.jack-tompkins.com/OPPC*, or contact Jack Tompkins at 520.459.4317; *Tompkins_jl@cox.net*.

Pipe Club de France
Contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars, France; *alainletulier@compuserve.com*.

Pipe Club of Norfolk (U.K.)
The Pipe Club of Norfolk (U.K.) meets at the Rosary Tavern, Rosary Road, Thorpe Hamlet, Norwich, on the third Wednesday of each month at 7:30 p.m. For more information, visit the Web site at *http://www.pipeclubofnorfolk.co.uk*.

Pipe Club of Taiwan
Contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; *hanworld@ms29.hinet.net*.

Pocono Inter-Mountain Pipe Enclave (PIPE)
Every Tuesday night at El Humidor in Wilkes-Barre, Pennsylvania, from 6 to 9 p.m. Contact David Bull at 570.894.8016 or *debull@starband.net*.

Sacramento Pipe Collector's Assembly (SPCA)
Twice monthly on the third Thursday of the month at 6 p.m. and last Sunday of the month at 1 p.m. in downtown Sacramento, California, at 1325 O Street #1. Contact Gary Malmberg, 916.442.6027; e-mail: *gmalmberg@earthlinknet*.

Sandwich Isle Pipe Society
Last Wednesday of the month from 6 to 9 p.m. at South Pacific Pipes & Cigars, 350 Ward Ave., Suite 106, Honolulu, HI 96814. Contact Dale James Neff at 808.591.8275.

Seattle Pipe Club
Second Wednesday of the month from 7 to 9 p.m. at the Issaquah Tinderbox (club room), exit 15 off I-90, Pickering Place, 1810 12th Ave. N.W., #C2. Contact Ron Butler, *crenterprise@unidial.com*, 253.927.3672; Matt Guss, *matt@reallysmart.com*, 206.903.6542; or Nathan Reasoner at 800.647.7833; *www.seattlepipeclub.org*.

Shanghai Pipe Club
Meets every other Saturday afternoon from 2 to 6 p.m. at 120-23 Tai An Road, Shanghai. Check out the club's Web site at *www.shanghaipipeclub.com* or contact Echo Hui at *echo_hui@yahoo.com* for more information.

Sherlock Holmes Pipe Club of Boston
Second Wednesday of the month at the Holiday Inn, Mansfield, Massachusetts. Contact Nelson Pidgeon at *birdseye@adelphia.net*; or Don Powers, 781.449.0380.

Singapore Pipe Club
Meets every Sunday morning at 10:00 a.m. whenever Dr. Mike Loh is in town at Starbucks, Liat Towers, Orchard Road. For more information, contact Dr. Loh at *mikeloh-ecommerce2004@mail blocks.com*.

South Hampton Roads Pipesmokers' Club
First Monday of the month at 7 p.m. at the White Horse Pub in Pembroke Mall, Virginia Beach, Virginia. Contact Dan Carey at 757.236.3469; e-mail: *e-celt@yahoo.com*.

South Jersey Pipe and Cigar Club
Second Wednesday of the month at 7 p.m. at Your Coffee and Cigar Box, 703 Tilton Road, Northfield, NJ 08225. Call 609.645.3345.

St. Louis Pipe Club
Second Saturday of the month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri, and the fourth Saturday of the month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. Contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

Toronto Pipe Club
Second Saturday of the month at 1 p.m. Contact Douglas Cope at 905.791.1440 or *www.torpipeclub.ca*.

Triangle Area Pipe Smokers
Second Tuesday of each month at Duffy's Restaurant & Tavern, 8021 Falls of Neuse Road, Raleigh, North Carolina. Meetings start at 6:30 p.m. For more information, contact Jim Carrino at 919.848.0685, Stan Sokolove at *pipechief@msn.com*, or visit the Web site at *www.nceighbors.com/1416*.

Tri-State Pipe and Tobacco Club
For information about meetings of the Fort Wayne, Indiana-based club, contact Andre Spencer at 260.744.4797.

United Pipe Clubs of America
An organization representing U.S. pipe clubs for national and international smoking competitions and sharing the pipe-smoking experience around the world. For more information, *www.unitedpipeclubs.org* or *pipes@unitedpipeclubs.org*.

Waco Pipe Club
Last Tuesday of the month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. Contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
Third Wednesday of the month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pennsylvania. Contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

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